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THE LIFE OF GENERAL SIR JOHN PEARCE, K.B.T. 1793-1864.

BY THE REV. J. H. PEARCE, D.D., F.R.S., F.R.A.S., F.R.C.E.

LONDON: LONGMANS, GREEN, & CO., 1894.

Aedes Althorpianae;
OR
AN ACCOUNT OF THE MANSION,
BOOKS, AND PICTURES,
AT ALTHORP;
THE RESIDENCE OF
GEORGE JOHN EARL SPENCER, K. G.
TO WHICH IS ADDED
A SUPPLEMENT TO THE BIBLIOTHECA
SPENCERIANA.



BY THE REV.
THOMAS FROGNALL DIBDIN, F.R.S. S.A.
LIBRARIAN TO HIS LORDSHIP.

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P R E F A C E.

THE Public have been so long in possession of the *Prospectus* of this Work, that it will not be necessary to detain them with any lengthened description of its contents.

Like almost every other publication, projected a considerable period before its completion, the present has received partial *alterations*; which will nevertheless, it is presumed, be admitted as *improvements*. The truth is, that in filling up the outline of such a plan, many subordinate objects present themselves, which had escaped previous attention; and many things become more important than they had originally appeared. Thus, the personal history of the ancient noble occupiers of Althorp has been unavoidably extended beyond the limits first proposed; but it was presumed that this portion of the Work would be generally interesting, inasmuch as it would be difficult to write a history of our country, for the seventeenth and eighteenth centuries, in which the Ancestors of the present

Noble Owner of Althorp did not act very distinguished parts.

The Account of the Mansion is comparatively brief. Unpretending as that Mansion is, in an architectural point of view, and situated in a domain not remarkable for picturesque beauty, I have been anxious—notwithstanding the eulogies bestowed upon it by ancient travellers—to introduce the visitor to its *interior* attractions, and especially to its LIBRARY; which, as a private Collection, may be considered unrivalled. But it is in fact the number, condition, magnificence, and value, of the BOOKS THEMSELVES, which have somewhat distracted me in the *choice* to be presented to the Reader. Accordingly, while I have made a systematic Catalogue of that portion only which relates to impressions of the SACRED TEXT, I have, in the selection of other branches, given only what may be called a bird's eye view of the treasures contained in them. Hence, the well-informed may draw a pretty correct conclusion of the value of a COMPLETE CATALOGUE of the SPENCER LIBRARY executed in a similar manner.

The Volumes, exclusively belonging to the Library of DE THOU—instead of occupying a distinct space—have been, for the greater part, embodied in the respective classes to which they belong.

The ALDINE VOLUMES, once intended as a separate division, have been given up, as an unnecessary encroachment upon these pages ; first, because *all* those printed in the *Fifteenth Century* will be found described in the *Bibliotheca Spenceriana*, and in the second volume of this Work ; and, secondly, because it has been judged expedient to preserve the ALDINE COLLECTION in *London*, and not at *Althorp*.

Meanwhile, the Supplement to the BIBLIOTHECA SPENCERIANA, afforded in the *second* volume of this Work, will be found to contain an account of many rare and curious volumes, both of a classical and miscellaneous character, which were wanting in his Lordship's Library. The embellishments in this second volume are, with one exception (p. 134), from WOODEN BLOCKS ; of which the greater number will be found interesting of their kind ; while the *Art of Printing* appears, in the same volume, more beautiful if possible than in those which have preceded it.

As to the embellishments in the *first* volume, which are exclusively from COPPER PLATES, it is unnecessary to dilate upon their beauty and value. They are taken from original subjects, which are almost entirely now engraved for the *first time*.

If I have substituted some Portraits in preference to others—originally announced to the Public—I

have only availed myself of the privilege held out in the Prospectus ; and always with a view of benefitting my readers by such exchange : so that, upon the whole, it is hoped that this Work will be honoured with the same favourable attention which has been bestowed upon its precursors.

T. F. D.

*Kensington ;
April 1, 1822.*

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ERRATA.

Page 145.—The ‘CORPUS SCRIPTORUM HISTORIÆ BYZANTINÆ,’ is erroneously placed among Latin, instead of Greek Books.
 Page 233, line 12, for POLITY read POLICY.

ADDITION.

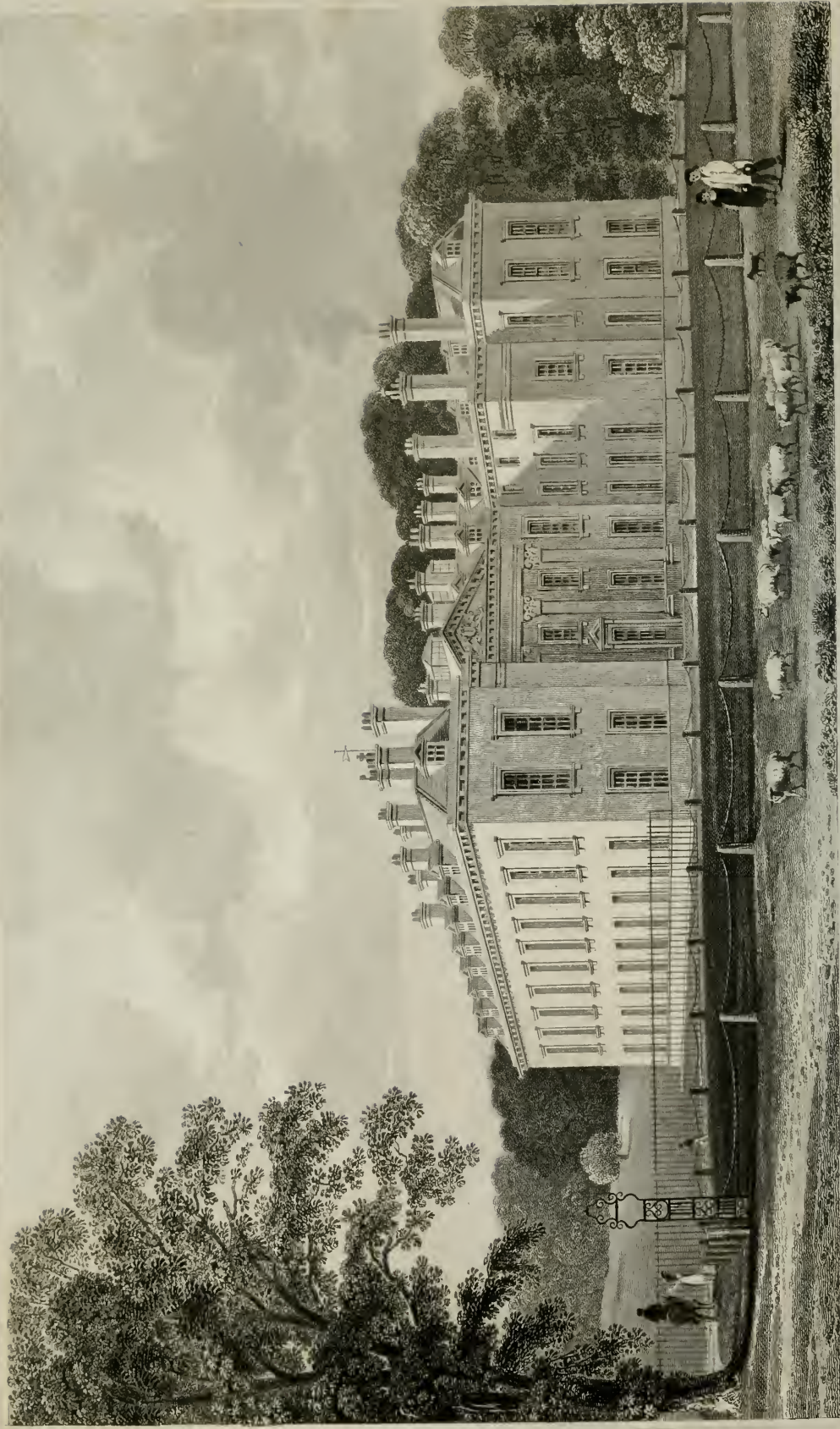
Page 233.—‘CLARENDON’S RELIGION AND POLICY.’—The number of Engravings with which this copy of the above work is illustrated, amounts to *Eleven Hundred and Sixty*, exclusively of the number in the History of the Rebellion.

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SOME
ACCOUNT OF ALTHORP.



E. P. & del.

London, Published for R. S. & T. P. 1844.

SOUTH WEST VIEW OF ALTHORP.

W. G. & Co. 1844.

SOME

ACCOUNT OF ALTHORP.

THE House and Park at ALTHORP* are situated in the parish of *Great Brington*, in *New Bottle Grove Hundred*, in the county of Northampton, at the distance of about six miles from Northampton. This domain has been possessed by the SPENCER FAMILY upwards of three centuries; but the exact period of the erection of the house seems to be unknown. There is however no question of its having received its principal improvements during the time of the first Earl of Sunderland, (1636-1643) who was son of the second Baron Spencer. The Lady of this Earl (daughter of Robert Sidney, second Earl of Leicester, and better known as the SACHARISSA of Waller the poet) erected, and covered in, the great staircase—which had been formerly an interior court yard, in the fashion of the times. From that period, to the present, both the house and park have continued to receive improvements which will be duly noticed in the order of these pages.

In the account of the Family, by whom the celebrity of this place has been so long maintained, it will not be deemed necessary to repeat those minute details of pedigree which are to be found in the pages of county historians and genealogists. Satisfied with the recent efforts of Mr. Baker,† both the reader and

* Formerly called “Alidetorp” — “Olletorp,” “Oldthorpe.” See Baker’s *History of the County of Northampton*, p. 110. It is even yet spelt with a final *e*, as Althorpe.

† *History of the County of Northampton*, part i. p. 109. Collins, in his

author may be anxious only for a few particulars which are contemporaneous with the family's residence at Althorp; and which relate to those characters—once famed for their hospitality and wealth—of whom the monumental effigies are to be seen in the chancel of the parish church.* The family of the SPENCERS be-

Peerage, vol. i. p. 378, Edit. Brydges, traces the pedigree up to the DE SPENCERS, in the Conqueror's time, with a doubt however respecting its accuracy, adding:—"The present family are sufficiently great; and have too long enjoyed vast wealth and high honours, to require the decoration of feathers in their cap, which are not their own. Sir John Spencer, their undisputed ancestor, and the immediate founder of their fortune, lived in the reigns of Henry VII. and Henry VIII.; and three hundred years of riches and rank may surely satisfy a regulated pride." In Milles's *Catalogue of Honor or Treasury of True Nobility*, 1610, folio, I find the shield of Lord Spencer as the twenty-ninth, which is filled, among the Barons. In the large folded plate, in this same work, p. 382, there are also the Spencer arms above an account of Thomas Spencer, "a noble Baron, son of the second Edward Spencer," &c. created by King Richard II. Earl of Gloucester; the year from Christ's birth 1398, &c.

* An account of the parish church of Brington—wherein the ashes of the SPENCERS lie "quietly inurned"—belongs rather to the county historian than to the chronicler of Althorp. It may be sufficient therefore to observe, that this church is situated on the summit of the highest ground of Brington, or rather of *Great Brington*; and that it is incircled by a stone wall, flanked, in the interior, by trees. A more complete picture of a country church-yard is rarely seen. A well-trimmed walk encircles the whole of the interior; and when viewed from the eastern extremity, in which the fine gothic windows, at the end of the two chancels, come directly in view, the picturesque effect is very pleasing. The church consists of a tower, containing five bells; a nave, with north and south aisles; a chancel, and a north chapel. This chapel is here designated a second chancel. There is little of early or of beautiful architecture to gratify the tasteful antiquary. The building cannot be traced to a more remote period than the xivth. century; but the door-entrances of the tower and south aisle (the latter covered by a modern porch—one of the happiest, or most unhappy, specimens of church-warden taste) of the period in question, are entitled to particular notice and praise. The discovery of an exterior lateral tomb—probably that of *Roger de Wyngfield*, who was rector here in the beginning of the xivth. century—is properly mentioned (together with every other necessary detail connected with the church) by Mr. Baker, in his recent *History of the County*, p. 92, &c.

A great deal of beautiful carving in wood adorns the pew where the family now sits; but this, to the eye of an antiquary, has a less powerful charm than similar specimens of art, of a much earlier date, which are attached to the

came possessed of the park at Althorp about the year 1512. This originated in a license from the King to John Spencer, afterwards Sir John Spencer. At that time, the Park is described as containing 300 acres of land, 100 acres of wood, and 40 acres of water in "*Oldthorpe*;" but this seems to have been only an *extension* of some property previously acquired there; for it is certain that Althorpe, so called, was purchased by this Sir John Spencer as early as the year 1508. The same Sir John afterwards purchased *Newbottle* and *Brington*, and died in the year 1522. His tomb, with the recumbent figures of his wife *ISABELLA*, and himself, is the most ancient of those seen in the chapel of Brington church. It is in the rich gothic style of that period, and

heads of the old pews in the chancel. As these are undoubtedly of the end of the xivth or beginning of the xvth century, and as it is not very improbable that the same fate of decapitation, or destruction, which has befallen their companions, may in a few years attend these—I present the reader with the following specimens; taken, the one from the left, and the other from the right, on entering the chancel. That, to the left, is *St. Margaret*. The right may be—any thing the reader pleases.



has been recently restored (in the decayed parts) with a strict adherence to the original model.* Of his younger and only brother, THOMAS, who was living in 1504, nothing is known.

The wealth of Sir John Spencer must have been prodigious;† for, exclusively of the purchases above mentioned, he became the proprietor of *Wormleighton* in *Warwickshire*; which place his descendants seem to have occupied, for a long period, as their prin-

* The first print of these tombs, in Mr. Baker's *Hist. of the County of Northampton*, will give a correct notion of the beauty of the tomb in question. The inscription on the tomb is thus :

"Here lieth the Boddies of Sir John Spencer Knight & dame Isabell his Wife one of the daughters & coheirs of Walter Graunt of Snitterfield in the Countie of War: Esquier her Mother was the daughter & heire of Humphrie Rudinge of the Wich in the coun: of Worcestre Esq: which John and Isabell had issu Sir Will'm Spencer knight 1. Anthony Spencer 2. Who died without issu. Jane Wife to Rich: Knightley Esquier Son'e & Heire of Sir Richarde Knightley of Fawsley in the countie of North: Knight. Isabell married to Sir Nic's: Strelley of Strelly, in the cou'tie of Nott. knight. Dorothee married to Sir Rich: catesbie of legers ashbie in the coun. of North: kni: which Sir John Spenc: departed this life the 14 of Apr: Ao D'ni 1522.

† Arising chiefly, as was the case of nearly all proprietors of land of that period, from the great stock of SHEEP. The injury sustained by the comparative neglect of tillage, and the cultivation of pasture land, did not escape the attention of the legislature, and accordingly the statute of the 25 Hen. VIII. c. 13, recited—that "diuers couetous persons, espying the great profit of *sheepe*, have gotten into theyr hands great portions of the grounds of this Realme, conuerting them to pasture from tillage, and keepe some 10,000, some 20,000, some 24,000 *sheepe*, whereby Churches and Towns be pulled down, rents of land inhaunced, and the prices of cattell and vittaile greatly raised," &c. The evil which arose from the excess of pasturage over tillage, has also been noticed by Sir Thomas More; who, about six or seven years before the death of Sir John Spencer, thus observed, in his *Utopia*,—"your SHEEP, that were wont to be so meek and tame, and so small eaters; now, as I hear say, be become so great devourers, and so wild, that they eat up, and swallow down, the *very men themselves*. They consume, destroy, and devour whole fields, houses, and cities; for look—in what parts of the realm doth grow the finest, and therefore dearest wool—there, noblemen and gentlemen, yea, and certain abbots, (holy men, no doubt!) not contenting themselves with the yearly revenues and profits that were wont to grow to their forefathers, and predecessors of their lands, now being content that they live in rest and pleasure, nothing profiting—yea, much noying—the weal-public, leave no ground for tillage: they inclose all into pastures: they throw down houses; they pluck down towns, and leave nothing standing but only the church, to be made a SHEEP-HOUSE." *Edit.* 1808,

cial residence; and from which Robert Spencer, the first Baron, (and great-grandson to Sir John) was called up to the House of Peers as “Baron Spencer of Wormleighton.” This latter place was purchased by Sir John, of William Cope, Esq. in 1506; and Dugdale tells us, that the purchaser “soon after began the structure of a fair mansion-house, wherein, when that inquisition was taken, he had his residence with lx. persons of his family, being a good benefactor to the church in ornaments and other things.” *Hist. of Warwickshire*, p. 405, 1656. But in Dugdale’s time Wormleighton was also the residence of the first Earl of Sunderland; and the two houses of Wormleighton and Althorp seem to have been maintained with an almost equally splendid establishment, till the time of the second Earl of Sunderland, who appears to have resided chiefly at Althorp. During his time, this mansion was designated, by a foreign traveller of rank and taste, “as the best planned and best arranged country seat in the kingdom; for though (in the same opinion) many surpassed it in size, none were superior to it in symmetrical elegance.” *Travels of Cosmo the Third*, 1669, 1821, 4to. p. 250.

However this noble family may have resided chiefly at Wormleighton, it is certain that they did not neglect either the rites of hospitality, or the cultivation of the grounds, at Althorp. Collins tells us, that Sir John Spencer, grandfather of the first Baron, (in the middle of the xvth century), “ordered *hospitality* to be kept in his houses at ALTHORP, &c. by his heir, after his decease, according as he had done;* and there is no question that the same spirit of hospitality was maintained by every succeeding generation, at the same place. In regard to the preservation or improvement of the park, we know that the oak trees, which appear at the extremity of it, nearest to the church at Brington,

vol. i. p. 58. Polydore Virgil, who was also a contemporary of Sir John Spencer, “expatiates with visible complacency on the various pleasures of those tables at which he had feasted; on the *juicy flavour of the mutton*, and the sweetness of the beef, especially when slightly salted.” Henry’s *Hist. of Great Britain*, vol. xii. p. 375.

* *Collins’s Peerage*; vol. i. p. 386. Edit. 1812. The portrait of this Sir John Spencer, the earliest in the series of the Spencer Portraits, will be found engraved on the OPPOSITE PAGE. Some brief particulars about his character will be given in the series of Portraits—hereafter described.

and running in part parallel with the wall of separation, were growing there at the time of the purchase by the first Sir John Spencer, in the reign of Henry VII. But his grandson Sir John was, I apprehend, the *first planter* of trees; of which the experiment was commemorated by a stone tablet, with the following inscription thereupon:

THIS WOOD WAS PLANTED BY
SIR JOHN SPENCER KNIGHT
GRANDFATHER OF ROBERT LORD
SPENCER IN THE YEARES OF
OVR LORD 1567 AND 1568.

His son, also Sir John, who died quite at the conclusion of of the xvth century, continued this good fashion of planting, and of commemorating its date, by means of a similar tablet, on which the inscription is as follows:

THIS WOOD WAS PLANTED BY
SIR JOHN SPENCER KNIGHT
FATHER OF ROBERT LORD
SPENCER IN THE YEARE
OF OVR LORD 1589.

The two oak-plantations of the father and son, run in a straight line, at right angles, with the more ancient trees before described; and those of the son, in particular, (from some supposed superior congeniality of soil,) now assume a beautiful and picturesque appearance; their forms being bold and towering. This part of the park, although of limited dimensions, has somewhat of a forest-cast of scenery; and is also remarkable for having an *Hernery*—one of the very few in the kingdom.

The son of the last Sir John, afterwards the first BARON SPENCER, had the good sense to imitate the example of his forefathers. He planted largely and successfully—as is attested by a stone tablet, upon a somewhat larger scale than the two preceding, upon which the inscription runs thus:

THIS WOOD WAS PLANTED
BY ROBERT LORD SPENCER
IN THE YEARES OF OVR LORD
1602 AND 1603.

The work of planting, and of commemorating the period of plantation, continued under the Second Baron Spencer, second son of the first Baron, when he was Sir William Spencer, and Knight of the Bath. There is a wooded walk, running obliquely from the NW. corner of the mansion, up a gentle ascent, through which the family pass, as the nearest foot way, to the church. This wooded walk contains beech trees on one side, and oak trees on the other; and the date of the plantation of them is thus attested.

THIS WOOD WAS
PLANTED BY SIR
WILLIAM SPENCER
KNIGHT OF THE
BATH IN THE
YEARE OF OVR
LORD 1624.

On the reverse of the Stone.

VP AND BEE
DOING AND
GOD WILL
PROSPER.

It has hence obtained the name of the “UP AND BE DOING WOOD;”* and some notion may be formed of its picturesque appearance, in certain points of view, from the following representation—looking from west to east—as executed by the pencil of

* This is a scriptural phrase: see i Chron. c. xxii. v. 16. The earlier versions of this passage come closer to the language of the above inscription. Thus in *Coverdale's Bible* of 1535, it is, “Yet get the vp and be doynge, and the Lorde shal be with the.” In *Matthews*; 1537. “Up therefore and set upõ it and y^e Lord shal be wh the.” In *Grafton's*; 1540. “Up therefore and be doynge, and the Lord shal be wyth the.” In *Barker*; 1607. “Up therefore, and be doing, and the Lord will be with thee.” And in *Barker*; 1611. “Arise therefore and be doing, and the Lord be with thee”—which is the present received text. It appears to have been a current expression of the day. Thus in Cromwell's time, in an ORIGINAL LETTER, of that celebrated man, in the possession of my friend Mr. Dawson Turner—“As if God should say *vp and bee doeinge*, and I will help you, and stand by you,” &c. The letter was written on the capture of Gainsborough. The battle of Gainsborough was the most decisive and important of Cromwell's earlier achievements. The letter, describing it, is full of bustle and interest—“wee came vp (says Cromwell) horse to horse, when wee disputed itt with our swords and pistolls, a pretty tyme, all keepinge close order,” &c. Here fell the gallant Colonel Cavendish, on the part of the Royalists. In Cromwell's letter, he is described as having been pursued into a ditch, by Major Whaley, who stabbed him below “the short ribs.”

Mr. Blore. At the same time it may be mentioned, that an enlarged engraving of the stone, exhibiting that side on which the arms of Sir William Spencer appear, may be seen at the last page of the second volume of the BIBLIOTHECA SPENCERIANA.



Such was the state of the park at Althorp, when the famous JOHN EVELYN paid his first visit there during the time of Robert, second Earl of Sunderland. The gradual advance of so many young trees towards maturity, together with the dates of their plantation, struck the inquisitive eye of our British Columella; and after observing (in his SYLVA) that "it was the only instance he knew of the like in our country," he recommends to general

adoption the practice of recording the time when any considerable plantation is begun. The park now contains about 500 acres.

The Spencers had long possessed other property* in Warwickshire, besides the estate at Wormleighton. The grand-father of the first Sir John was in possession of *Hodnell*, in the manor of Nun Eaton; but his son John, an uncle of the first Sir John, sold it, in conjunction with one Thomas Brauncefield, a co-proprietor, to Thomas Wilkes “a merchant of the staple.” *Dugdale*, p. 218. *Herdwick Priors*, in the same county, after being in the possession of the Knightleys, was purchased of Arthur, son of Sir William Samuel, of Upton, by William, the second Baron Spencer, and whose younger son Robert was in possession of it at the time of Dugdale. But it was at *Claverdon*, in the same county, that the name of Spencer was hardly less respected for its hospitable virtues than at Wormleighton. THOMAS SPENCER, younger son of the second Sir John Spencer, and uncle of the first Baron Spencer, purchased this place of the crown; “which Thomas, having obtained a lease of the Dean and Chapter of Worcester of certain lands in this place, built a very fair mansion thereupon; and for the great hospitality which he kept thereat, was THE MIRROR OF THIS COUNTY. But having no issue male, settled this manor (inter alia) upon Sir William Spencer, Baronet, son and heir of Sir Thomas, and he of Sir William, sometime of Yarnton in Oxfordshire.” *Dugdale*, p. 497. The wealth of this Thomas Spencer was very considerable; for he also purchased *Packwood*, in the same county, “for 2000 pounds for the term of 2000 years—of Robert, the grandson of Robert Burdet of Baumcote, Esq.” This estate also vested in Sir William Spencer of Yarnton† in Oxfordshire. *Dugdale's Warwickshire*, p. 583.

* Care must be taken to distinguish the Sir John Spencer, father of the first Baron, from the Sir John Spencer, Knt. and Lord Mayor of London—of about the same period; whose only daughter (perhaps the richest heiress in the kingdom) was married to the second Lord Compton, afterwards first Earl of Northampton. Consult the authorities referred to by *Sir E. Brydges in his Memoirs of the Peers in the reign of James I.* p. 460. In Nichols's *Bibliotheca Topographica*, No. XLIX. p. 12, &c. a most singular account is given of this most singular lady. The wealth of her father seems to have been boundless; and perhaps equal to nearly two millions sterling of our present money.

† The family monuments of the Spencers in Yarnton church are very fine, according to some drawings of them which I have seen.

Meanwhile the collateral branches had been ennobled by several splendid alliances; and, among them, ALICE SPENCER, youngest sister of the "hospitable" Thomas Spencer of Claverdon, was married to *Ferdinand* the fifth EARL OF DERBY; by whom, if she had not "issue to a line of kings," she had three daughters, all distinguished by their union with three of the most noble families in the realm; viz. those of CHANDOS, BRIDGEWATER, and HUNTINGDON. It was this Alice Spencer for whom Milton is said to have written his *Arcades*; and Sir John Harrington has celebrated her memory by an epigram, Book iii. Epigr. 47.* It was also to this same personage that the poet SPENCER dedicated his "*Tears of the Muses*;" and to her two sisters, ELIZABETH, *Lady Carey*, and ANNE, *Lady Compton and Monteagle*, that he dedicated his *Muiopotmos* and *Mother Hubbard's Tale*: the poet himself, in his "*Collin Clout's come home again*," thus acknowledging his RELATIONSHIP with them.

Ne lesse prais-worthie are the sisters three,
The honor of the noble familie:
Of which I, meanest, boast myself to be,
And most that unto them I am so nie,
Phyllis, *Charillis*, and sweet *Amarillis*,
Phyllis the faire is eldest of the three:
The next to her is bountifull *Charillis*,
But the youngest is the highest in degree.†

This circumstance has given occasion to a splendid and happy remark of Gibbon, in the Memoirs of his own Life. "The nobility of the Spencers (says he) has been illustrated and enriched by the trophies of Marlborough; but I exhort them to consider the FAIRY QUEEN as the most precious jewel of their coronet."

* I gather the above from *Sir Egerton Brydges's Memoirs of the Peers in the Reign of James I.* 1802. 8vo. p. 394. Lysons, in his *Environs of London*, p. 112, has given a print of her tomb, at Harefield; whereon is "her figure, recumbent, in the dress of the times, beneath a rich canopy, and below are the figures of her three daughters, kneeling," &c. Lysons notices a very rare engraved portrait of this Countess, of which only two copies are known to exist. One is in the collection of the Marquis of Bute, the other in his own. The Countess died in 1636.

† That is, the Countess of Derby. The fictitious names are applied to the characters in the order above mentioned.

Consult also *Todd's Life of Spencer*, xxv-vi. My business, however, is more particularly with the inmates of ALTHORP.

It has been before observed, that Althorp was not so much distinguished as the exclusive residence of the Spencers, till the time of the first Earl of Sunderland, about the year 1640. Yet it must not be forgotten, that it was during the first Lord Spencer's possession of this place, that an entertainment was given to the Queen of James the First, and Prince Henry, their son, on their way to London, in 1603. This entertainment, or *masque*, was composed by the vigorous muse of Ben Jonson, and has been commemorated in a pamphlet, or small quarto tract, published a few years afterwards, under the following title: "*A particular entertainment of the Queene and Prince their Highnesse to Althorpe, at the Right Honourable the Lord Spencer's, on Saturday being the 25th of June, 1603, as they came first into the kingdom, being written by the same author, and not before published.*"*

* This tract is a small quarto volume of eight leaves: containing signatures A and B, in fours. The "entertainment" was in the usual fashionable style of the day—being a sort of rural or pastoral drama; in which fauns, satyrs, shepherds, and allegorical personages, were mixed together in the most singular, and not unamusing, manner. The original tract (in the library at Althorp) is considered to be rare. It was reprinted by the author in the folio edition of his works, in 1616, and will be found in the editions of *Ben Jonson's Works*, by *Whalley* and *Gifford*, under the title of *The Satyr*. Mr. Gifford says, "The Queen and Prince Henry, in their journey from Edinburgh to London, came from Holdenby to Northampton, where they were received in great state by the municipal magistrates. James, who had joined them at Eaton, the seat of Sir G. Fermor in Northamptonshire, passed forward; (perhaps, as Mr. Gifford intimates, at p. 477, "with Sir Robert Spencer, afterwards Baron, to Theobalds"—where we *know* that Sir Richard Spencer was made a Knight with twenty-eight others;) but the Queen and Prince were prevailed upon to take up their residence for a few days at the seat of Sir Robert Spencer, about four miles from the town. It was on this occasion that this exquisite entertainment was presented to them as they entered the park and grounds at Althorpe." *Jonson's Works*, edit. 1816. vol. vi. p. 468.

The reader will probably not be displeased if a portion of this poetical entertainment be "served up" to him; especially as Mr. Gifford thinks that "Milton has numerous obligations" to it. I shall select only the commencement and conclusion, adding the same gentleman's very just observations upon the subject.

“ It is easy, or rather it is not easy, (says Mr. Gifford) to conceive the surprise and delight with which Queen Anne, who had a natural taste for these elegant and splendid exhibitions, must

“ The inuention was, to haue a Satyre lodged in a little Spinnet, by which her Maiestie, and the Prince were to come, who (at the report of certaine cornets that were diuided in seuerall places of the Parke, to signify her approach) aduanced his head aboue the toppe of the wood, wondrous, and (with his Pipe in his hand) began as followeth :

SATIRE.

Here! there! and euery where!
Some solemnities are neare,
That these changes strike mine eare:
My pipe and I a part shall beare.

And after a short straine with his Pipe, again :

Look, sec; (beshrew this tree;)
What may all this wonder bee?
Pipe it, who that list for me:
Ple flie out abroad, and see.

There hee leaped downe, and gazing the Queene and Prince in the face, went forward.

That is Cyparissus face!
And the Dame hath Syriux grace!
O that Pan were now in place!
Sure they are of heauenly race.

Here he ranne into the wood againe, and hid himselfe whilst to the sound of excellent soft musique that was there concealed in the thicket, there came tripping up the lawne a Bery of Faeries, attending on Mab their Queene, who falling into an artificiall ring, that was there cut in the pathe, began to daunce a round, whilst their mistresse spake as followeth :

FAERIE.

Haile, and welcome, worthiest Queene,
Joy had never perfect becne,
To the Nimphes that haunt this Greene,
Had they not this euening scene.
Now they Print it on the Ground
With their feete in figures round,
Markes that will be euer found,
To remember this glad stound.

The Satyre peeping out of the bush, said.

Trust her not you bonny-bell,
Shee will forty leasings tell,
I doe know her pranks right well.

have witnessed the present; she, who in Denmark had seen perhaps no royal amusement but drinking bouts, and in Scotland been regaled with nothing better than “*ane goodly ballad called*

FAERIE.

Satyre, wee must haue a speell,
For your tongue, it runnes to fleete.

SATYRE.

Not so nimble as your feete,
When about the creame-boules sweete,
You, and all your Elues do meete.

.....

There was also another parting speach, which was to haue been presented in the person of a youth, and accompanied with diuerse Gentlemens yonger sonnes of the Countrey, but by reason of the Multitudinous presse, was also hindred, and which wee haue here adioyned.

And will you then Mirror of Queenes depart?
Shall nothing stay you? not my Master's heart,
That pants to leese the comfort of your light
And see his Day ere it be old grow night?
You are a Goddess, and your will be done;
Yet this our last hope is, that as the Sunne
Cheares objects far remou'd, as well as neare,
So wheresoere you shine, you'le sparkle here.
And you deare Lord, on whome my couetous eye
Doth feede it self but cannot satisfie,
O shoote up fast in spirit, as in yeares;
That when upon her head proud *Europe* weares
Her stateliest tirc, you may appeare thereon
The richest Gem without a paragon,
Shine bright and fixed as the *Artick* starre:
And when slow Time hath made you fit for war,
Looke ouer the strict ocean, and thinke where
You may but leade us forth, that grow up here
Against a day, when our officious swords
Shall speake our action better than our words.
Till then, all good euent conspire to crowne
Your Parents hopes, our zeale, and your renowne.
Peace, vsher now your steps, and where you come,
Be Enuie still stroke blind, and Flattery dumbe.

Thus much (which was the least of the Entertainement in respect of the reality, abundance, delicacie, and order of all things else) to doe that seruicable right, to

Philotas;" or the ribaldry of the Lion King, as his countrymen delight to call Sir David Lindsay."—The rich and beautiful scenery of the music, soft or loud as the occasion required, dispersed through the wood—the sweetness of the vocal performers—the bevy of fairies, composed of the young ladies "of the country"—(whose brothers appeared in the succeeding "sports") the gay and appropriate dialogue, the light, airy, and fantastic dances which accompanied it—the foresters, headed by the youthful heir, starting forward to chase the deer at force at the universal opening of hound and horn, together with the running down of the game in sight, must have afforded a succession of pleasures as rare as unexpected." *Ben Jonson's Works*, vol. vi. p. 468, 479; and see the conclusion of the note, in the preceding page.

His Majesty, partly in return for the liberality of the reception of his Queen and Son at Althorp, and still more in consequence of the long established reputation, and great property of the proprietor, created Sir Robert Spēncer, the then owner, a PEER OF THE REALM—the date of the creation, according to Dugdale, being 21st July in the same year. A testimony of the gratitude of Lord Spencer, in return for such an honour bestowed upon him, is yet in existence, by a stone building erected towards the N.W. extremity of the park—called the *Hawking Stand*; in the front of which are the Royal arms very beautifully cut in stone, while

his noble Friend which his affection owes, and his Lordships merit may challenge, the Author hath sufferd to come out, and encounter Censure: and not here unnecessarily adioyned, being performed to the same Queene & Prince; who were no little part of these more laborid and Triumphall shewes. And to whose greatest part he knows the Ho. L. (had he beene so blest as to have seen him at his Lodge) would have stretcht in obseruance, though he could not in Love or zeale.

"It is very easy (says the last eminently successful Editor, of Ben Jonson) to stigmatise all this with the name of "pedantry," and to rave with Mr. Malone, at "the wretched taste of the times," which could tolerate it:—but there are still some who affect to think that this taste was not altogether so deplorable; and that nearly as much judgment was displayed in engaging the talents of a man of genius and learning to produce an entertainment which should not disgrace the rational faculties of the beholders, as in procuring the assistance of a pastry-cook to honour a general festival by scrawling unmeaning flourishes on a ball-room floor, at an expense beyond that of the graceful and elegant hospitality of ALTHORP;" vol. vi. p. 479.

the arms of the owner, as a peer of the realm, are as beautifully executed on the western side of the building. It was on THIS spot where the first Baron Spencer used to resort, from the neighbourhood of Wormleighton—bringing with him all his attendants and visitors of every description—to witness the sports of the field as connected with HAWKING and HUNTING.

All the jolly chase was here,
With hawk, and horse, and hunting spear!*

A discovery was made in the year 1818, singularly confirmative of the amusements carried on at Althorp, during the time of the first Baron Spencer. In pulling down and altering the upper story of this Hawking Stand, a series of subjects,† in water colours, was found to be painted upon the walls; the whole of which, being executed in the costume of the times, leaves no doubt of the period of its completion.

The character of the first LORD SPENCER is handed down to us, by historians of unquestionable veracity, as almost destitute of a blemish. His habits were those of a retired man; yet abroad, and in the senate, when occasion offered, he knew how to assume what was due to the dignity of his station. “Like the old Roman dictator from his farm, (says Wilson) Spencer made the countrey a vertuous court, where his fields and flocks brought him more calm and happy contentment, than the various and mutable dis-

* *Edinb. Annual Register*, vol. i. pt. ii. xxviii.

† These subjects were too much mutilated by the workmen, occupied in the repairs, before I had an opportunity (passing a few summer-months at that time at Brington) of examining them fully; but sufficient was left to enable me to form a pretty accurate idea of the mode of hunting. In one part, nets were thrown over the bushes, and the foxes and hares were driven into a space, between them, and cudgels and hunting staves were liberally thrown at them. In another part, the dogs were yoked in couples; in another, they were giving chase to the stag. At a distance, was a full-dressed figure on horseback, in cap and feather, preceded by a sort of running footman, with a hunting spear slung across his shoulder; while, in the foreground, within some rails or paling, a man was concealed in the branches of a tree, shooting with a cross-bow at the animals below. The then hawking or hunting stand—supported by six pillars—and having two stories of small glazed windows, is seen, above, to the left; while the spectators are looking on from the windows.

Portions of this curious relic were taken down and preserved; but, on being exposed to the air, the colours became gradually faded, and, in a short time, will I apprehend become scarcely discernible. The hawking stand, as erected

pensions of a court can contribute: and when he was called to the senate, was more vigilant to keep the people's liberties from being a prey to the inroaching power of monarchy, than his harmless and tender lambs from foxes and ravenous creatures." *Life of James I.** p. 162. Fuller (in his *Worthies*, p. 300,) calls

by the first Baron, is now the residence of the *Game Keeper*; and after such a history of the ancient purposes to which it was devoted, the reader may not object to the following representation of it—from the pencil of Mr. Blore.



Engraved by J. B. Blore.

* Thus, in the entertainment, mentioned at p. xiii, the "Satyr" alludes to the country occupations of the first Lord Spencer:

Say, that here he like the groves,
And pursue no foreign loves:
Is he therefore to be deem'd
Rude or savage?——

him “a good patriot, of a quick and clear spirit.” “He might have extended his panegyric (adds Mr. Gifford) without any violation of truth.” *Vide infra*.

Lord Spencer had hardly been raised to the peerage two months, when he was chosen by his sovereign to be Ambassador to Frederick, Duke of Wirtemberg, to invest him with the Order of the Garter. He took with him Sir Gilbert Dethick, Knight, Garter Principal King of Arms; and setting out on their journey in the beginning of October 1603, they arrived at Stuttgart on the second of November following. The account of this investiture by Ashmole, (*Order of the Garter*, p. 411-416) may strike the reader, at the present pageant-loving period, as realising the most splendid fictions upon the subject. I cannot resist the temptation of selecting a small portion of it. And first, of the dress of the Duke, and of the earlier stages of the proceedings by the noble Ambassador.

“The Elect Duke was most sumptuously habited from head to foot; his hose were ash-colour, and seamless; his breeches, doublet, and sleeves, were of silk prickt, slasht, and fringed, there shining all along through the cut-work, the gilt plate upon which it was wrought; his sleeves were wrought after the manner of a long pretext or senator’s robe, with the finest sort of linen, embroidered with needlework blue; upon his wrists were bracelets of costly gems; upon his fingers gold rings, most exquisitely wrought and inlaid with rubies, diamonds, saphirs, emeralds, and other such like precious stones, casting forth a radiant mixture of divers colours; the collar of his doublet was in like manner of the finest and softest linen, and of a blue amethyst colour, and wrought all about with oylet holes; his cap was of silk, ending in a cone at the top, and girt about with a hat-band of gold and precious stones, especially pearls of a very large size, and also a circle of white plumes erected up towards the top, and bending a little downward at the end. His shoes were likewise of silk, adorned with roses, artificially wrought with precious stones, gold, and pearls; across his middle he had a belt very skilfully wrought, and adorned with a sword appendant to it on the left side, and a dagger (inserted into the belt), the hilt and handle whereof were all wrought about and enamelled with gold and precious stones; his cloak was of black silk, bordered about with several orders or rows of broad gold fringe.

“Not long after, the *Lord Ambassador* SPENCER, from another part, towards the south, came forth out of his chamber, through a little stone gallery, into the hall where the Duke was: there went before him *Sir Gilbert Dethick, Garter*, clad in a long crimson mantle, reaching down to his heels, lined within with white silk, and carrying in both hands a cushion of crimson velvet, upon which were laid the robes and ornaments of the order, as the gold collar of the

order, with the George hanging at it, the blue garter, and the other vestments and ensigns belonging thereunto; and making thrice a low reverence, first to the Sovereign's table, and next to his Highness the Duke, as he drew neer, he gently laid down the cushen with the afore-mentioned ornaments upon the Sovereign's table; in the mean time the Lord Ambassador Spencer, representing the person of the Sovereign, bowing himself to the illustrious Elect Duke, placed himself at his right hand, whom his Highness courteously received, as also Garter King of Arms, taking them by the hand, &c.

As to the order of the proceeding, it was in this manner: first went two trumpeters belonging to the troops of horse, whose trumpets were adorned with silk banners, painted with the *arms of Wirtemberg*, in their proper colours, and after them ten other trumpeters, in the same equipage; next a flute player and a drummer, &c.

After them rode the Knights in a long train, and then the *Sovereign's Ambassador's* retinue of Knights and gentlemen, very splendidly accoutred and adorned; next the chief Peers and Nobles of the dukedom, together with the principal courtiers and chief officers of the Duke's household; after whom rode the Duke's five sons, in the richest and most splendid equipage that could be imagined; at a little distance from them came, very nobly attended, and also accoutred, Garter King of Arms, carrying before him, with both hands, the cushen, upon which lay the ensigns of the foresaid Order; namely, the great collar of the Order, with the image of St. George, in a riding posture, hanging at it, also the garter, wrought with gold and precious stones; he carried moreover the book of the statutes of the Order; next after Garter, came jointly together the *Lord Ambassador* SPENCER, richly glistening with gold and precious stones, and with him the illustrious DUKE of WIRTEMBERG himself; so personable, and withall so magnificently attired, that he attracted the admiration of all upon him, some thinking his habit to be Turkish, some Hungaric, some Imperial, others Electoral, others Pontifical; the train of his mantle was held, and carried after, by *Count Lodowick Leostein*.

Thus nobly and magnificently attended, the Duke entered into the church, where, in the midst of the body thereof, he and the Lord Ambassador Spencer, walking upon red cloth, spread for that purpose, they first made obeysance, according as the manner is in England, to the Sovereign's royal stall, all the rest of the company doing the like as they past by; then the Lord Ambassador went to his own stall, placed at the right hand next after the Sovereign's, and seated himself therein, Garter also placed himself in his, and lastly, the Duke possessed his stall on the left hand; as soon as they were seated thus in the church, a loud volley was discharged by 300 musketers," p. 412-414.

The Duke of Wirtemberg having sworn to obey the Statutes of the Order, the account proceeds and ends thus:

All these things being performed, the Lord Ambassador Speneer, and Garter, congratulated the Duke with much respect, and awhile held discourse

with him, and then after a low obeysance made to the Sovereign's stall, they returned towards their several seats, &c. &c.

Sermon ended, the musick was again renewed, which consisted of the voices of two youths clad in white garments, with wings like angels, and standing opposite one to another; so, after a tenor, an *altus*, and a *base* was sung, the organ, and other instrumental musick, together with vocal, went together in consort," &c. "The solemnities in the church being finished, this illustrious company returned to the great hall in the castle, in the same order and pomp as they proceeded thence, the trumpets sounding, and the guns going off.

Dinner time being come, the Duke and Lord Ambassador Spencer, with all their train, went into the great hall to dine, where the preparation and order of the feast was after the manner of *St. George's feast in England*. The Sovereign's table was served with all manner of varieties, as if he had been there present himself, the carver and sewers, and all other officers attending and serving on the knee. Also water was presented by three, that carried the bason, ewer, and towel, with the same obeysance as is used in England, to the Sovereign being present. Water also was presented to the Duke after the custom of Wirtemberg, the like to the Lord Ambassador Spencer, and Garter, to the Dutchess, and the Duke's children," &c.

Likewise the Duke, the Lord Ambassador Spencer, and Garter, had their several tables, as hath been said before, and sate under their several canopies, and at another table sate the Dutchess and her ten children. After exceeding plenty, state, and variety of dishes, there were served all manner of curiosities in paste, as the figures and shapes of several kinds of beasts and birds, as also the statues of *Hercules*, *Minerva*, *Mercury*, and other famous persons. All dinner time, and a pretty while after, the English and the Wirtemberg musick, sitting opposite to one another, these on the Duke's side, the other at the Sovereign's, and Lord Ambassador's side, sung and plaid alternately to one another.

After dinner, certain balls were danced in a long gallery of the castle, towards the Paradise of Stutguardt. This festivity lasted that night and the next day, and afterwards the English guests were conducted to see some of the principal places of the dukedom, as *Waltebuch*, the *University of Tubing*, &c. &c. where they were entertained with comedies, musick, and other delights; and at their return to Stutguardt, were presented with very magnificent gifts, and being to return for England, were accompanied by the Duke as far as *Asperg*, where, with great demonstrations and expressions of amity and affection on both sides, solemn leave was taken." p. 415-16.

On the arrival of Lord Spencer in England, "he was received (says Collins) by his Prince, with particular marks of distinction, for his noble carriage and behaviour in his embassy." His conduct at home, and especially in the Senate, has been not less the subject of commendation. In Arthur Wilson's *Biography of*

James, 1653, folio, the following anecdote is recorded—which took place in 1621 :—

“ About this time *Spencer* was speaking something in the House that their great ancestors did, which displeased *Arundel*, and he cuts him off short, saying, “ *My Lord, when these things you speak of were doing, your ancestors were keeping sheep*” * (twitting him with his flocks, which he took delight in.) *Spencer* instantly replied, “ *When my ancestors (as you say) were keeping sheep, your ancestors were plotting treason.*” This hit *Arundel* home, and it grew to some heat in the House, whereupon they were separated, and commanded both out of the House, and the Lords began to consider of the offence. There was much bandying by the court party, to excuse the Earl of *Arundel*, but the heat and rash part of it beginning with him, laying such a brand upon a Peer that was nobly descended, he could not be justified, but was enjoined by the House to give the Lord *Spencer* such satisfaction as they prescribed; which his greatness refusing to obey, he was by the Lords sent prisoner to the Tower, and *Spencer* re-admitted into the House again.

“ When *Arundel* was well cooled in the Tower, and found that no power would give him liberty but that which had restrained him (rather blaming his rashness than excusing his stubbornness) his great heart humbled itself to the Lords, betwixt a letter and a petition, in these words :—” &c. p. 163. “ Lord *Arundel*, (says the recent Editor of *Collins*) was, in truth, a very proud and insolent man.”

The remainder of the life of this virtuous nobleman, was devoted to his senatorial duties and rural occupations. He was a great defender of the rights of the people against the encroachments of the kingly prerogative; and was once reprimanded by his Royal Patron as being “ the chief promoter” of a petition respecting the injury arising from certain titles and dignities of Scotland and Ireland. Consult *Collins*, vol. i. p. 392. From the year 1624, to the time of his death, “ he was in most committees on public

* See page 6, ante. There was a tradition that the first Lord *Spencer* could never possess 20,000 sheep; as a mortality would attend them between the 19th and 20th thousand. He is said, however, to have made up his number as near as it could go: namely, to 19,999!



ROBERT, FIRST BARON RENTER.

From the *Originals*, the *Engraving of the Originals*, at *Antwerp*.

affairs, a constant promoter and maintainer of the manufactories, trades, and liberties of the realm, an opposer of all arbitrary grants, monopolies, or other indirect practices : and finally, was seasoned with a just tincture of all private and public virtues." He died in 1627 ; having been a widower thirty years. His wife, Margaret, was daughter and coheir of Sir Francis Willoughby, of Wollaton in Nottinghamshire ; by whom he had four sons and three daughters. She died in childbed in 1597. Such a length of widowhood has been justly attributed to his intense affection, and deep respect, for the memory of the deceased. A passage in Jonson's *Entertainment*, described at page xiii. thus alludes to this circumstance :

Who, since THAMYRA did die,*
Hath not brook'd a lady's eye.

This nobleman, says Collins, " was buried in great splendour with his ancestors and Lady at Brington, under a noble monument, &c." The monument is thus minutely described by the recent historian of the county ; premising, that it appears as the *third*, on the left, in the first view seen in Mr. Baker's work. " The Baron is completely cased in a rich suit of plate armour, with helmet plumed and the visor up. On the tassels are blazoned *Spencer*, and seven quarterings. He is girded with a leather belt, from which was suspended a long strait sword, now loose and displaced.† He has small mustachios but no beard. His head rests on a high cushion ; his feet are on his gauntlets, and beyond them is a talbot sejant Ar. eared S. The lady reclines on two flowered cushions, and over her head is a hood with beaded edge, similar in form, but larger and still more outré than the one described in a previous monument. Her hair is combed back at the sides, and eyed with pearls, but concealed on the forehead by a plain cap rounded in front, and expanding

* "Thamyra (the beloved consort of this nobleman) was the daughter of Sir Francis Willoughby; she died August 17th, 1597, leaving several children. There is nothing strained or exaggerated in what is here said of Lord Spencer's attachment to his Lady's memory ; for though he survived her nearly thirty years, he took no second wife." *Jonson's Works*, vol. vi. p. 475.

† It generally lies transversely across the bodies, and is of a very considerable weight and length. I take it to have been a mere sword of state.

at the ears. An heraldic counterpane, bearing Willoughby, and the eleven quarterings impaled in the last tomb, is spread smoothly over her body, and folded down to the waist, displaying a plain white vest conforming to the shape, laid in various formal plaits, and finished with a large open ruff. Over the tomb, but completely detached from it, is an arched canopy, supported by four fluted Corinthian columns, with black capitals gilt, and the soffit of the arch decorated with escallops and flowers," p. 97. It should seem from the epitaph—here added—that the noble Lord built the monument during his life; in 1599.

Here lye y'e Bodies of S'r Robert Spencer Knight Baron Spencer Of Wormeleghto' & Margaret his Wife one of y'e daughters & Coheires of S'r Francis Willoughby of Wollato' in y'e Co : of Notting. Knight. who had issue 4 Sonnes and 3 daughters Viz. 1. John Spencer Esq who died at Blois in France without Issue : 2. William Lord Spencer who married y'e Lady Penelope Eldest daughter of Henry Earle of Southamp. 3. Richard Spenc'r Esq. 4. S'r Edward Spencer of Boston in y'e Co : of Midd. Knight Who married dame Mary Widow of S'r Willia' Reade of Aust-erley in y'e same Co : Knight. 1. Mary married to Sir Richard Anderson of Penley in y'e Co : of Hartford Knight. 2. Elizabeth Married to S'r George Fane of Buston in y'e Co : of Kent. Knit Who died without issue. 3. Margaret who died unmarried Which Robert Lord Spencer dep'ted this life y'e 25 Octob'r An° D'ni 1627 and Margaret his wife y'e 17 of August 1597. Robert Lord Spencer built this monume't in his life An° 1599.

The first Baron Spencer was succeeded in his title and estates by his second son WILLIAM; his eldest son, John, having died at Blois,* in France, about sixteen years before the death of his father. Of the SECOND BARON SPENCER, who was created Knight of the Bath in 1616, and had served in three Parliaments, little is known and preserved: although Collins tells us,

* His son was one of the principal characters who figured in the entertainment, or masque, described at page xiii, ante; thus:

His sonne his heire; who humbly bends
Lowe, as is his father's earth.

' Here the Satyre fetcht out of the wood, the Lord Spēcers eldest sonne, attirde, and appointed like a huntsman."

upon the authority of his epitaph, that "he inherited his father's conduct, as well as his honour and estate." He enjoyed his dignities but a short time; dying in the year 1636, and in the 46th of his age. He married into the noble family of the Wriothesleys, espousing PENELOPE eldest daughter of Henry Wriothesley, third EARL of SOUTHAMPTON. There is a whole-length portrait of the second Lady Spencer, by Vandyke, in the Long Gallery. On the death of her Lord, she was pregnant with her thirteenth child; having had six sons and seven daughters by him. "She remained a widow (says Collins) one-and-thirty years, leaving a very shining character for her constancy of mind, prudent conduct, unaffected piety, and love to her deceased Lord."

The tomb of the second Lord and Lady Spencer, in the north chapel of Brington church, is the most splendid specimen of monumental sculpture within those precincts. It was executed under the superintendence of the celebrated statuary *Nicholas Stone*, and intended as a memorial of the affection of the widow for her deceased Lord. Lady Spencer was at the expense of the monument; and although the sum received by the artist (600*l.*) was the largest sum received by him for any of his works, yet (says Walpole) "neither of the figures are from his own chisel; but an artist, of the name of *John Hargrave*, executed the Baron for 14*l.*, and another, of the name of *Richard White*, executed the Baroness for 15*l.*"* The figures (says Mr. Baker) "are placed recumbent on a low table or altar, raised upon a large basement table, under a canopy supported by eight black Corinthian pillars, with white capitals. The Baron is in ermined robes of state, very tastefully disposed. He is bare-headed, with curling hair, mustachios, and forked beard; a large embroidered frill is round his neck, and a long sword at his side. A veil encircles the crown of the Lady's head, and falls behind her shoulders, concealing her hair in front, and displaying it in ringlets at the sides. To a pearl necklace is attached a long pendant, with corresponding ear-drops. Her mantle is lined with ermine,

* The tomb was finished in 1633; and Stone died in 1647. The same statuary also executed the monument of their relation, SPENSER the poet, for which the Countess of Dorset paid him 40*l.* *Walpole's Anecdotes of Painters in the reign of James I.* vol. ii. p. 29-31. *Works*, vol. iii. p. 169. Two heads of Nicholas Stone, medallion-wise, are prefixed to the account of his works.

and on the rich border round the top, is a collar of S S. Her vest, which has embroidered ruffles at the wrists, is slightly drawn up under her arms, and flows in graceful folds to her feet." * In point of *execution*, I have little or no hesitation in affirming, that this is one of the most beautiful monuments, in every respect, of the period of its completion.

I return to the personal history of the proprietors of Althorp; and at the mention of the THIRD Lord Spencer, FIRST EARL of SUNDERLAND, can hardly help exclaiming, in the language of his great contemporary, Milton—

O FAIREST FLOWER, no sooner blown but blasted,

.
Summer's chief honour.†

The widely extended reputation of the Spencers, added to the shining personal virtues of HENRY—eldest son of the pair whom we have just consigned to their splendid tomb—was deemed amply sufficient by Charles to call up the family to the rank of an EARL-DOM. Henry was the first of that family to receive the title of the EARL of SUNDERLAND. His career was short, but glorious. Every thing that belongs to him seems to bear the stamp of splendid romance. His early and illustrious marriage with Dorothy Sidney, daughter of the second Earl of Leicester—which was celebrated midst the classic groves of Penshurst,‡ when the bride and bride-

* See *History of the County of Northampton*; pt. i. p. 98. The Latin epitaph upon this Noble Couple (too long for insertion here) may be seen in the work just referred to.

† *Poems on several Occasions.*

‡ These "classic groves," as well as the above FAIREST ORNAMENT of them, have been immortalised by the muse of *Waller*. I select the commencement only of his lines upon Penshurst, and add the whole of his eulogy upon Sacharissa, or the first Countess of Sunderland.

AT PENS-HURST.

While in the Park I sing, the list'ning Deer,
Attend my passion, and forget to fear.
When to the beeches I report my flame,
They bow their heads as if they felt the same.

&c &c &c.

ANOTHER.

Had SACHARISSA liv'd when mortals made
Choice of their deities, this sacred shade

groom had each scarcely attained their nineteenth year — the beauty and celebrity of the bride :—the warmth and constancy of their attachment :—the close attendance of Lord Spencer in Parliament, on his coming of age :—the part which he chose in the unhappy times wherein his lot was cast :—his first bias towards the popular side, and his subsequent and unalterable attachment to his Sovereign . . . to whose cause his heart, hands, and property, were devoted without limit or restraint . . . his zeal, his courage, his generosity as a soldier—and above all, his death (which, says Burke, “ canonises and sanctifies a character”) at the fatal battle of *Newbury*, when the deceased was only twenty-

Had held an altar to her power, that gave
The peace and glory which these alleys have :
Embroider'd so with flowers she had stood,
That it became a garden of a wood.
Her presence has such more than human grace,
That it can civilize the rudest place :
And beauty too, and order can impart,
Where nature ne'er intended it, nor art.
The plants acknowledge this, and her admire,
No less than those of old did Orpheus' lyre.
If she sit down, with tops all tow'rd's her bow'd,
They round about her into arbours crowd ;
Or if she walk, in even ranks they stand,
Like some well-marshall'd and obsequious band.
Amphion so made stones and timber leap
Into fair figures, from a confus'd heap :
And in the symmetry of her parts is found
A power like that of harmony in sound.

Ye lofty beeches, tell this matchless dame,
That if together ye fed all one flame,
It could not equalize the hundredth part
Of what her eyes have kindled in my heart !
Go, boy, and carve this passion on the bark
Of yonder tree, which stands the sacred mark
Of noble Sidney's birth ; when such benign,
Such more than mortal-making stars did shine ;
That there they cannot but for ever prove
The monument and pledge of humble love :
His humble love, whose hope shall ne'er rise higher
Than for a pardon that he dares admire.

Waller's Poems, 1711, 8vo. p. 95-98.

three years of age—these, and very much more, of which there is no room for the insertion, have thrown a halo of glory round the head of the first Earl of Sunderland. Accordingly the reader will be pleased to complete this rough, rather than faithless sketch, of so high a character, by perusing the fruitful pages of *Lloyd*, *Clarendon*, and *Sidney*, from which Collins (the greater part of whose account has furnished Mr. Lodge with his own admirable epitome of *Sunderland's Life*—)* has gleaned the materials for his *Peerage of England* of this period. It is only necessary to add, that the body of this incomparable young nobleman was carried to Brington church, and entombed among those of his ancestors.

The first Lord Sunderland received his tuition under the guardianship of the *Earl of Southampton*, the well-known patron of Shakspeare; and it is more than possible that a *selected* copy of that poet's entire works, first published in 1623, might have graced the book-shelves at Althorp, at the period of which we are speaking; especially as this gallant young nobleman was much addicted to literary pursuits, even at college, in his early youth. His widow, the SACHARISSA of *Waller*, has been celebrated for her worth as well as her personal charms.† She

* *Portraits of Illustrious Characters*. The portrait of the Earl in question, here published, was taken from the original in the Gallery at Althorp. But the present Lord Spencer had first caused a private plate to be engraved, by Bouquet, with which he has been pleased to allow me to enrich the pages of this work. The OPPOSITE PLATE will not therefore fail to be among the most interesting in the volume. There is an old copy of the head and shoulders only, which used to be in the Gallery at Althorp.

† “This truly amiable lady, who affected retirement, and was never vain of that beauty which has rendered her fame immortal, was celebrated by Waller under the name of SACHARISSA. When she was far advanced in years, and had outlived every personal charm which had inspired the poet in his youth, she asked him in raillery, “When he would write such fine verses upon her again?” “Oh, madam, (said he) when your ladyship is as young again.” *Granger*; vol. ii. p. 383. *Edit.* 1804. It is well observed, in the note here, that the repartee would have been better, if Waller had said, “When we are both young again.” Fenton, in his *Observations upon Waller*, speaking of the name of *Sacharissa*, says, that it “recalls to mind what is related of the Turks, who, in their gallantries, think *sucar birpara*, i. e. *bit of sugar*, the most polite and endearing compliment they can use to the ladies.” *Ibid.* Waller's letter



Boquet S.

HENRY SPENCER.
FIRST EARL OF SUNDERLAND.

From an Original Portrait in the Gallery at Althorp.

survived her husband about forty years, and became a second time a widow, having married, in 1653, Robert Smythe, Esq. of Bounds, in the parish of Bidborough, in Kent, son and heir of

“To my Lady *Lucy Sydney*, upon the marriage of my LADY DOROTHY, her sister, to my LORD SPENCER”—“will without doubt (says the Editor of the best edition of Waller’s poems in 1711, 8vo.) be an entertainment to the Publick, the writer and the occasion being both very extraordinary.” The letter in question runs thus :

“Madam ; In this common joy at *Penshurst*, I know none to whom complaints may come less unseasonable than to your Ladyship, the loss of a bedfellow being almost equal to that of a mistress ; and therefore you ought at least to pardon, if you consent not to the imprecations of the deserted, which just heaven no doubt will hear. May my LADY DOROTHY, if we may yet call her so, suffer as much, and have the like passion for this young Lord, whom she has preferred to the rest of mankind, as others have had for her ; and may this love, before the year go about, make her taste of the first curse imposed on womankind ; the pains of becoming a mother. May her first-born be none of her own sex, nor so like her, but that he may resemble her Lord as much as herself. May she that always affected silence, and retiredness, have the house filled with the noise and number of her children, and hereafter of her grand-children ; and then may she arrive at that great curse so much declin’d by fair ladies, old age ; may she live to be very old, and yet seem young ; be told so by her glass, and have no aches to inform her of the truth ; and when she shall appear to be mortal, may her Lord not mourn for her, but go hand in hand with her to that place, where we are told there is neither marrying nor giving in marriage ; that, being there divorced, we may all have an equal interest in her again. My revenge being immortal, I wish all this may also befall their posterity to the world’s end, and afterwards.

“To you, Madam, I wish all good things, and that this loss may in good time be happily supplied, &c. Madam, I humbly kiss your hands, and beg pardon for this trouble, from your Ladyship’s most humble servant, E. WALLER.” p. xv.

The finest print of the FIRST COUNTESS of SUNDERLAND is that by *Lombart*, from the well-known picture of *Vandyke*. It represents her pointing to some withered branches of a tree, in a vase, being probably an allegorical allusion to the death of her lord ; and is full of sweetness and lady-like expression. Waller, who had also an original portrait of her, at his house near Beaconsfield, has honoured it by the following verses :

On my Lady DOROTHY SIDNEY’s Picture.

Such was Philoclea, such Musidorus’ flame ;
The matchless Sidney, that immortal frame
Of perfect beauty, on two pillars plac’d :
Not his high fancy could one pattern grac’d

Sir Thomas Smythe; and had by him Robert Smythe, governor of Dover Castle in the reign of Charles II. She was buried in the same tomb with her first husband, in 1683-4. Her second match appears to have been rather from necessity than choice. "When she had the hard fortune to lose her beloved Lord, she entertained no thoughts of marriage for a considerable time, living retired; a rare example of all Christian virtue; her house (as Lloyd observes) being a sanctuary to the loyal sufferers, and learned clergymen—'till finding the heavy load of house-keeping too troublesome, she thereupon went to her father at Penshurst, and with his consent took to her second husband," &c. *Collins*; vol. i. p. 406.

It was during the infancy of the second Earl of Sunderland, namely, in June, 1647, that Althorp was doomed to be the spot in which the unfortunate CHARLES I. received the first intelligence of the approach of those pursuers, from whose hands he never escaped until his life had been laid down upon the scaffold. Thus this place, which had been graced with the festivities given in honour of the visit of the Queen-mother (see p. xiii. ante,) was doomed to be the scene from which the ROYAL SON was hurried to a premature grave. Charles arrived at *Holdenby*, the then residence of his son the Duke of York (and which had been purchased for himself by his mother, Queen Anne, when

With such extremes of excellence, compose,
Wonders so distant in one face disclose:
Such cheerful modesty, such humble state,
Moves certain love, but with a doubtful fate,
As when, beyond our greedy reach, we see
Inviting fruit on too sublime a tree.
All the rich flowers through his Arcadia found,
Amaz'd we see in this one garland bound.
Had but this copy, which the artist took
From the fair picture of that noble book,
Stood at Kalander's, the brave friends had jarr'd;
And, rivals made, th' ensuing story marr'd.
Just nature, first instructed by this thought,
In his own house thus practis'd what he taught:
This glorious piece transcends what he could think,
So much his blood is nobler than his ink.

he was Duke of York) in the latter end of May, 1647, in company with the Parliamentary Commissioners. This occurred upon his return from the north, after he had been regally entertained at Nottingham and Leicester. " Being arrived at Holmby, (says Herbert) very many country gentlemen, gentlewomen, and others of ordinary rank, stood ready there, to welcome the King, with joyful countenances and prayers." *Memoirs; reprinted in* 1813. 8vo. p. 15.

I have already observed that the boundaries of the *Holdenby* and *Althorpe* estates were only divided by the high road; and that the mansions, as they now exist, are about two miles apart. " The King," (continues Herbert) " every Sunday sequestered himself to his private devotions, and all other days in the week spent two or three hours in reading, and other pious exercises: at other times, for recreation, would, after meals, play a game at chess, and for health's sake, walk oft in the garden at Holmby, with one or other of the Commissioners. And in regard there was no *bowling green* then well kept at Holmby, the King would sometimes ride to *Harrowden*, a house of the *Lord Vaux's*, about nine miles off, where there was a good bowling green, with gardens, groves, and walks, that afforded much pleasure. And other whiles to *Althorpe*, a fair house, about two or three miles from Holmby, belonging to the Lord Spencer, now *Earl of Sunderland*, where also there was a green well kept." . . . " His Majesty being one afternoon at Bowles in the green at *Althorpe*, it was whispered amongst the Commissioners, who were then at bowls with the King, that a party of horse, obscurely headed, was marching towards Holmby; and for no good it was presumed, in regard neither the Commissioners nor *Colonel Graves*, who kept the guard at Holmby and was an officer in the army, nor the Commissioner's servants, had the least notice of it from any officer, or other correspondent in the army. Whereupon the King, so soon as he was acquainted with it, immediately left the Green, and returned to Holmby," &c. It is well known that this marauding party was headed by " *Joyce*, a Cornet in *Colonel Whaley's* regiment, and his business was to speak with the King." " From whom?" said they; " From myself," said he: at which they laughed. " It's no laughing matter," said *Joyce*.

p. 17-25-27. The sequel but too strikingly proved that it was *any thing* but a "laughing matter." The conduct of Joyce was brutal and insolent to his royal master.* From Holmby, Charles was conducted to Hampton Court and Carisbrook Castle, and from Carisbrook Castle back again to Whitehall. The issue is but too well known. I return to the inmates of Althorp.

The date of the birth of ROBERT, SECOND EARL OF SUNDERLAND, is unknown; but this nobleman was chosen Ambassador to Madrid and Paris in 1671, and 1674; when he had probably not

* Yet Lord Clarendon says, that "Joyce, saving the bluntness and positiveness of the few words he spoke, behaved himself not rudely." *Hist. of the Rebellion*, vol. iii. pt. i. p. 82. *Edit. Oxford*, 1819, 8vo. With the greatest deference to this illustrious authority, I suspect that the materials, upon which he has grounded his account of the above transaction, are not quite so correct as those which appear in Whitlocke and Herbert; upon the former of which, exclusively, Hume relies. But Herbert was *in attendance* upon the King. Joyce first made a violent and ineffectual attempt to speak to Charles, by coming in the night time with "a cockt pistol in his hand." His Majesty was asleep; but "the noise was so loud as it seems awakened his Majesty, for he rung his silver bell, &c." Charles sent word that he would not see Joyce till the morning: "which being told the Cornet, he huff'd; but seeing his design could not be effected in the night, he retired," &c. The next morning Joyce renewed his attempt to get the Commissioners returned back to the Parliament, and Charles to be removed. "By whose appointment?" said the King. As to that, the Cornet had no answer. The King then said, "by your favour, Sir, let them have their liberty, and give me a sight of your instructions." "That (said Joyce) "you shall see presently; and forthwith drawing up his troop into the inner court, as near as he could unto the King, "these, Sir," (said he) are my instructions." The King took a good view of them, and finding them proper men, and well mounted and armed, smilingly told the cornet, "his instructions were in fair characters, legible, without spelling." *Memoirs*, p. 31. This reminds us, upon a smaller scale, of the masterly stroke of policy recorded of Cardinal Ximenes—in enforcing ultra political reasons.—See *Robertson's Charles V.* vol. v. p. 43, 8vo. Lord Clarendon says that "Joyce only shewed his Majesty his pistol," upon replying to the question of authority on which he acted. This would, if possible, have been more insulting, and less imposing and efficacious. Herbert's account is full and minute—and seems to justify the above epithets of "brutal and insolent." The whole measure of the surprisal originated with Cromwell, and the Commissioners shewed the virtues of "passive obedience," to a miracle. I cannot help entertaining a suspicion that there was a second, or intermediate plan, between the Commissioners and Joyce, to surprise Charles at *Althorp*.

long turned his thirtieth year. It was at this period that Althorp began to be adorned and enriched by those paintings obtained chiefly from the continental travels of its noble proprietor. It is thus that the place is spoken of in 1669, by Count Lorenzo Magalotti, who travelled with the Grand Duke Cosmo III. in that same year :

“ After taking a view of *Honby*, we entered into a park, separated by palisades from the adjacent territory, belonging to the *Villa of Althorp*, a seat of my *Lord Robert Spencer, Earl of Sunderland*, who had given his Highness repeated and pressing invitations to visit him there. Before he reached the villa, his Highness was received and escorted by the said Earl, who was anxiously expecting his arrival. Immediately on alighting, he went to see the apartments on the ground floor, from which he ascended to the upper rooms, and found both the one and the other richly furnished. His Highness paid his compliments to my Lady, the wife of the master of the house, and daughter of my *Lord George Digby, Earl of Bristol*, by whom the Earl had three children, one son and two daughters; and when he had spent some time in this visit, the hour of dinner arrived, which was splendid, and served in the best possible style. At table, his Highness sat in the place of honour, in an arm-chair, he having previously desired that my Lady, the wife of the Earl, might be seated in a similar one; the Earl also was obliged by his Highness to take his place close to him, the gentlemen of his retinue sitting separately upon stools. When dinner was over, his Highness was conducted through the other apartments of the mansion, all of which were sumptuously furnished; and having observed the manner in which one apartment communicated with another, he went down into the garden, in which, except some ingenious divisions, parterres, and well arranged rows of trees, there is little to be seen that is rare or curious; as it is not laid out and diversified with those shady walks, canopied with verdure, which add to the pleasantness of the gardens of Italy and France, but of which the nature and usage of this country would not admit.

“ This villa is built at the bottom of a valley, surrounded by beautiful hills, clothed with trees. To get into the court (which

is situated betwixt two large branches of the building that bound two of its sides which correspond with each other as to their shape and style of architecture, and have betwixt them the principal part of the house which is in front) we ascend a bridge of stone, under which is to run the water, which will collect in great abundance from the springs that issue from the surrounding hills. The whole of the edifice is regularly built, both as to its exterior and interior, and is richly ornamented with a stone of white colour, worked in the most exquisite manner, which is dug from a quarry at *Weldon*, fourteen miles distant. If they could take off a certain natural roughness from this stone, and give it a polish, it would not be inferior to marble. The ascent from the ground floor to the noble story above, is by a spacious staircase of the wood of the walnut tree, stained, constructed with great magnificence; this staircase, dividing itself into two equal branches, leads to the grand saloon, from which is the passage into the chambers, all of them regularly disposed after the Italian manner, to which country the Earl was indebted for a model of the design, and it may be said to be the best planned, and best arranged country seat in the kingdom; for though there may be many which surpass it in size, none are superior to it in symmetrical elegance." *Travels of Cosmo III. Grand Duke of Tuscany, through England, in 1669.*; p. 248-250. edit. 1821.

About five years afterwards, Althorp was first visited by the famous JOHN EVELYN, whose description of it may be not less interesting than the preceding:—"I went to see my Lord Sunderland's seat at Althorp, four miles from the ragged towne of Northampton (since burned, and well rebuilt.) Tis placed in a pretty open bottome, very finely watred and flanked with stately woods and groves in a parke, with a canall, but the water is not running, which is a defect. The house [is] a kind of modern building, of free-stone; within, most nobly furnished. The apartments very commodious, a gallerie and noble hall, but the kitchen being in the body of the house, and a chapel too small, were defects.* There is an old, yet honorable gate house, standing awry, and outhousing meane, but design'd

* These are seen, to the left of the house, in the view in Cosmo's Travels.

to be taken away. It was moated round after the old manner, but it is now dry, and turfed with a beautiful carpet. Above all, are admirable and magnificent, the severall ample gardens furnished with the choicest fruit, and exquisitely kept. Greate plenty of oranges and other curiosities. The parke full of fowle, especially hernes; and from it a prospect to Holmby House, which being demolished in the late civil warrs, shews like a Roman ruine, shaded by the trees about it, a stately, solemn, and pleasing view." *Evelyn's Memoirs*, vol. i. 478.

From that period, till the death of Lord Sunderland in 1702, Evelyn continued a constant visitor, and was a most welcome guest, at Althorp. The intimacy between him and its noble proprietors was of the most unreserved and confidential kind; and both the Countess of Sunderland and the Countess of Bristol* her mother, relied upon his judgment, and were influenced by his advice, upon all matters of importance. In the year 1688, Evelyn thus describes his visit to Althorp—which proves that no small pains were taken to make his journey thither in every respect comfortable:

* Lady Bristol was the wife of the famous Earl of Bristol (of whom, in the ensuing pages) and sister of the unfortunate Lord Russell. She was, therefore, aunt to William, first Duke of Bedford. As a confirmation of the intimacy between her and Evelyn, I present the reader with a transcript of an original letter from her in the possession of Mr. Upcott—unimportant in itself, but confirmative of the familiar manner in which they treated each other:

“*Monday Night, 20th Jan. 1689-90.*

MR. EVELING,—I send this to thanke you for y^e favour you did me this morning, and hope you gott noe Cold, if it may not be prejudiciall to your healt^h w^{ch} I preferr before any thing in y^e world, and if yo^r: occasions will p^rmit, I should be very glad, you could be at y^e House of Comōns dore too morrow, y^t you may vnderstand w^t is done in y^e Act of Indemnitye, for since I saw you, I am told there will be a great debate vpon it, and as you come frō thence, be pleased to eate a bitt of mutton wth me and y^r: good friend Mr. Briscawen, you will be extreaml^y welcome and give great satisfaction to me, to vnderstand w^t is past. I will stay till two of the clock to receive y^r satisfaction, beleive this trnth that I am wth a most sincere heart,

yo^r: most faithful and

affectionate freind to comand,

“ I went to Althorp, in Northamptonshire, 70 miles. A coach and four horses took up me and my sonn at White Hall, and carried us to Dunstable, where we arrived and dined at noone ; and from thence another coach and six horses carried us to Althorp, four miles beyond Northampton, where we arrived by seven o’clock that evening. Both these coaches were hired for me by that noble Countesse of Sunderland who invited me to her house at Althorp, where she entertained me and my sonn with extraordinary kindness.” *Memoirs*, vol. i. p. 651.

At the end of the year 1693, a shock of an earthquake was felt at Althorp. “ The 8th of this month ” (October) says Evelyn, “ Lord Spencer wrote me word from Althorp, that there happened an earthquake the day before, in the morning, which though short, sensibly shook the house. The Gazette acquainted us that the like happened at the same time, half-past 7 at Barnstaple, Holyhead, and Dublin. We were not sensible of it here.”

Thus much respecting the HOUSE : a word now respecting its noble Owners. The character of Robert, Second Earl of Sunderland, is too well known in the annals of political history to render an elaborate account of it necessary in the present place. I believe that his heartlessness and apostasies were too glaring even for the ingenuity of an *Apologist* : and, accordingly, he seems to be

. damned to everlasting fame

by the abuse of those talents, which, great by nature, and improved by education,* and constant intercourse with the most

* Dryden dedicated his *Troilus and Cressida* to this same nobleman ; whom the recent editor, (Sir Walter Scott) of that Poet’s works, designates as “ being a Tory under the reign of Charles, a Papist in that of his successor, and a Whig in that of William, and a favourite minister of all these monarchs. He was a man (continues the Editor) of eminent abilities ; and our Author shews a high opinion of his taste, by abstaining from gross flattery which was then the fashionable style of dedication.” It is, perhaps, difficult to say what was considered as “ gross flattery ” in the time of Charles II. : but Dryden does not scruple to observe that “ he would say without flattery, he (Lord Sunderland) had all the depth of understanding that was requisite in an able statesman, and all that *honesty* which commonly is wanting ; that he was brave without vanity, and knowing without positiveness ; that he was loyal to his prince, and a lover

illustrious characters of the day, might have been directed to the noblest of purposes. A Tory under Charles, a suspected Papist under James, and a professed Whig under William—distrusted and hated, in turn, by Tory, Papist, and Whig—he seemed to be, like the Zimri of Dryden,

. every thing by starts, and nothing long.

His wealth, and the great respectability of his ancestors, added to his naturally brilliant parts, smoothed his way to the highest places in power; and he might have long held the reins of government in his hands as a popular and powerful Premier. But his example proves the indelible disgrace attendant upon a career commenced in duplicity, and terminated by an utter disregard of all honourable engagements. There have been few greater *political sinners* than the second Earl of Sunderland; who required a more than usual share of domestic virtues to redeem the profligacy of his public life.* In 1687, Lord Sunderland

of his country; that his principles were full of moderation, and all his counsels such as tended to heal, and not to widen, the breaches of the nation; that in all his conversation there appeared a native candour, and a desire of doing good in all his actions." A little onward, we read thus. "Will your Lordship give me leave to speak out at last? and to acquaint the world, that from your encouragement and patronage, we may one day expect to speak and write a language, worthy of the English wit, and which foreigners may not disdain to learn? Your birth, your education, your natural endowments, the former employments which you have had abroad, and that which, to the joy of good men, you now exercise at home, seem all to conspire to this design: the genius of the nation seems to call you out, as it were by name, to polish and adorn your native language, and to take from it the reproach of its barbarity." *Dryden's Works*, vol. vi. p. 233, 236: edit. 1821. As the Earl of Sunderland was a Tory, when Dryden published his *Absalom and Achitophel*, two years after the publication of the *Troilus and Cressida*, he of course escaped being introduced into that strongly satirical poem; but if Dryden had published something of the kind in the reign of William III. after Sunderland had been a Tory, Papist, and Whig, it is difficult to conceive how he would have escaped the severest castigation of the poet.

* The reader may consult the pages of Sir *William Temple*, *Burnet*, and *Collins*; and, latterly, the brief but masterly summary of Lord Sunderland's character by Mr. Lodge—attached to *Portraits of Illustrious Characters*. A few words only need be submitted in this place. "*Burnet*," says Mr. Lodge, "is the only writer who has endeavoured to find excuses for the frightful faults

was made a Knight of the Garter, by James; and, in return for that Monarch's mark of distinction, he strove to bring about those measures which compelled him to abdicate his throne, and which brought about the Revolution of 1688.

The latter years of the reign of William witnessed the last struggles and the final dismissal of Lord Sunderland; not, however, before the mansion of Althorp had been lighted up by the sunshine of another ROYAL VISIT. In the year 1695 William spent not less than a week at Althorp.* He came there direct from Newmarket; and during his stay (says Mr. Baker) "an immense concourse of the nobility, gentry, and principal inhabitants of the county, resorted to pay their respects to him." Evelyn says, "he was mightily entertained at Althorp." *Memoirs*, vol. ii. p. 50.† In the year 1697, William was compelled, reluctantly, to dismiss his favourite minister; and there is good reason to think, that the solitude of Althorp (which, in the virtuous minds of his ancestors, produced other and better fruits) begat those reflections which probably hastened his dissolution.‡

of this Nobleman's conduct." Yet Burnet allows that "Lord Sunderland changed sides after, with little regard either to religion or the interest of his country. He had, indeed, (continues Burnet) the superior genius to all the men of business that I have yet known." *Hist. of his Own Times*, vol. i. 354. James II. (in the *Memoirs of his own Life published by Macpherson*) called him "the most mercenary man in the world"—having not only a pension from the Prince of Orange, but one also from the King of France. His conduct to the Duke of Monmouth was a masterpiece of the most detestable and complex treachery. And in regard to James himself, it is certain that he secretly agitated and matured those measures, which led to that monarch's abdication: although he must not be supposed to be a sharer in the "glory" of the Revolution of 1688.

* Baker; p. 111. Lord Spencer informs me that he remembers an old woman, living upon the premises, and belonging to the establishment, who told him that she had a perfect recollection of this visit—and especially of the body guard of King William, being drawn up in the square, before the house, with drawn swords.

† In the same breath, almost, he adds:—"I din'd at Lord Sunderland's, now the greate favourite and underhand politician, but not adventuring on any character, being obnoxious to the people for having twice changed his religion." *Ibid.*

‡ It was during his last retreat at Althorp, that Lady Sunderland wrote thus to Evelyn—in reply to a letter from him respecting an application to the King,

From the recent publication of the *Correspondence of Charles Talbot, Duke of Shrewsbury*,* by that distinguished historian and biographer the Rev. Mr. Archdeacon Coxe, we are enabled to ascertain some few further particulars of the close of Lord Sunderland's political life. Never was there a more powerful instance of "the ruling passion strong in death" than that which is afforded by the latter days of the nobleman in question. The Earl of Sunderland panted to the very last for place and power; and whatever might have been his confessions to his wife, or the philosophical turn of resignation given to his privacy and retirement, yet it now appears, that, as late as the year 1700, he came up again to town, with strongly renewed hopes of admission into the ministry:—notwithstanding he had told his most confidential friend, Mr. Vernon,† more than two years before—on the eve of

in favour of a friend, to obtain a medical professorship at Oxford. The letter is dated from *Althorp*, Sept. 31, 1698: "To this matter you desire, I cant see any way proper for me or my Lord to medle in it, he is now settled in this place *out of all busines*, nether writes to y^e king nor medls with any thing. So y^t it would be very improper for him to apear in this request." Yet they were then gay at Althorp. She says "she has had so much company, she has scarce had time to wryte 3 lines. She concludes by beseeching him to "pray for her as he had often promised."

* *Private and Original Correspondence of Charles Talbot, Duke of Shrewsbury, with King William, the Leaders of the Whig party, and other distinguished Statesmen, &c.* London, 1821. 4to.

† This letter, with its introductory prefix, is well worth submitting to the reader's particular attention. "The extraordinary incident, which the principal actor thus briefly imparts, is detailed, with all its concomitant circumstances, in a letter from Mr. Vernon to the Duke of S., dated Dec. 27th, Jan. 6th, 1697-8.

"I make the more haste to acknowledge the honour of your grace's letter of the 25th, because I would not delay acquainting you, that my Lord Sunderland would not stay to be addressed from court, and, therefore, last night, he delivered up his key and staff. He was with the King about a quarter of an hour before the cabinet sat, and when he came out of the closet, he took me down to his lodgings, and said, he had pressed the King he might resign, not being able to bear any longer the life he had led. That the King did not think fit he should leave his key there, but gave him leave to put it in my hands, which he accordingly did, *cutting it off from his side*.

"When I came up stairs again, I found those were not the directions, but what he would absolutely do; for the King would not have the key thus

his departure for Althorp—that “THERE WAS NO RACK LIKE TO WHAT HE SUFFERED!”—a frightful picture of the fruits of insincerity and apostasy.

The year following the preceding declaration to his friend, Lord Sunderland wrote to the minister, the Duke of Shrewsbury—between whom and his correspondent a strong personal intimacy seems to have subsisted—that “at Althorp and at Kensington, he should always be of the same mind.” *Correspondence*, &c. p. 527. And in the following month, he comforted himself with this avowal to the same noble correspondent: “I can say, with exact truth, for five or six years, that I have had the honour to be near the King, I have assisted the party I joined with, and every individual man of the party, according to my dealing with them, to the best of my understanding; but if nineteen things are done, and the twentieth remains undone, though it is impossible, you know how it is; and yet my politics are not changed, nor shall they, no more than the sincerity with which I am, and will for ever be,” &c. p. 535.

In the month of June ensuing, Lord Sunderland writes again to the Duke, and says, that he “intends going to Althorp next

delivered, much less through my hands, and when the cabinet was up, I was sent to him to *Erles Court* [the seat of his friend Mr. Guy], to desire he would take his key again, but he would not endure to hear of it. I begged only he would suspend his resolution ’till next day, that he had spoke to my Lord Chancellor, who had not then been then present at council, acquainting him, that the King had told it to my Lord Orford, who very much disapproved of what he had done. He was unalterably fixed to hear no more of it, and never to meddle with that, or any other public employment. I put him in mind that he would give contrary advices, to those who were as uneasy in their employments, as he might be; and since he did it in consideration of the King’s service, whether the same considerations ought not to prevail on him when the King found himself in such distress, by being forsaken of those, whom he placed the greatest confidence in, and I hope whatsoever disgusted him might be made easier. He said it was not on account of the Parliament only, that he came to this resolution; for he had otherwise led the life of a dog, having done all that was in his power for the service of a party, whom he could never oblige to live easily with him, or to treat him with common civility. He came out with one expression, which I shall never mention, but to your grace—that there was NO RACK LIKE TO WHAT HE SUFFERED, by being ground as he had been, between Lord Monmouth and Lord Wharton.” p. 510, &c.

week, and designs to be there all winter, and never more to trouble himself, or any body else, with public business"—and from the sequel, he seems to have solaced himself with carrying thither the kind remembrances of his friends, and the approbation of his sovereign. That William adhered to him to the very last, is most certain; and that the Duke of Shrewsbury visited Althorp in 1699, with the hope of getting him again into the cabinet, seems also certain—from the pages (586, &c.) of the work last referred to. He however came up to town, under the alleged excuse of marrying his son to the Duke of Marlborough's second daughter; with an intimation, on the part of the Duke, then Lord Marlborough, that "the King had said to him [the Duke] that he thought it would be proper for him to come to London." Whereupon he "prays the Duke to assure His Majesty that he should always obey his commands"—p. 592: and this, with the view of the RACK before him . . . upon which he had suffered such tortures!

It seems certain (from this publication) that the famous Lord Somers, then Chancellor, had long looked upon Sunderland with a suspicious eye: but even the removal of that great man from power, could not facilitate measures which were likely to lead to the reinstatement of Sunderland. One more querulous and jesuitical letter was written by Sunderland, to the Duke of Shrewsbury—dated *Althorp*, Nov. 1699—and another from the same to the same, dated *London*, Feb. 1700; but, says Mr. Coxe, "Sunderland was too much disliked and suspected by the Whigs, to gain their attention to any proposal, of which he was the author." p. 614. Yet the King "again recurred to Sunderland, and earnestly required his presence at court. But the veteran statesman (says Mr. Coxe) was now himself discouraged from all farther interference; and to avoid the blame of having recommended such measures, as his royal master was disposed to adopt, he positively declined to obey the order, though several times repeated, and finally by a letter in the King's own hand. This conduct (continues the same writer) is a strong proof of his good faith in the preceding transactions, and evinces the sincerity of his declaration, that if he could not conciliate the Whigs, he would, at least, suffer with them," p. 625. Lord Sunderland

needed some salvo, however trifling, in the multiplicity of enormities of which his political life was made up. He died at Althorp two years after this fruitless negotiation, in 1702.

Upon the character of the second Earl of Sunderland, there seems to be but one opinion. It remains to notice that of his consort, ANNE; daughter, and afterwards heiress, of *George Digby*, second and last *Earl of Bristol*, (of that family) and Knight of the Garter, who married the sister of the unfortunate Lord Russell. Anne, second Countess of Sunderland, “was a lady (says Collins) distinguished for her refined sense, subtle wit, admirable address, and every shining quality.” This opinion, however, may be considered a little too unqualified; or at least open to some animadversion. My object, therefore, shall be to examine the premises upon which a fair and impartial conclusion may be drawn respecting the character of this celebrated Lady. Luckily, some of the most interesting and authentic anecdotes, relating to her, have been preserved by EVELYN; and I have had access to other sources yet more interesting, and fully as authentic—namely, to upwards of fourscore ORIGINAL LETTERS,* written in the handwriting of the Countess, to Evelyn himself.

From the high circles in which she moved — arising as much from the important situations filled by her husband, as from her own hereditary rank—from the peculiar spirit of intrigue, slander, and obloquy, as well as from the general prevalence of talent, wit, and gallantry of the age in which she lived—the second Countess of Sunderland has been described in language of a very opposite character, according as her conduct was-viewed by rivals, by friends, or by dependants. By the former,† she has

* In the possession of Mr. Upcott, of the London Institution, who has treasures of this kind of a very peculiar and valuable character. His ready compliance with my request, in the loan of this, and of other similar volumes, demands my public acknowledgments and thanks.

† In a recent publication, entitled *Some Account of the Life of Rachel Wriothesley Lady Russell*, &c. 1820, 8vo. the Editor has supplied a note, in which is the following character of Lady Sunderland, by the Princess Anne of Denmark, to her sister, the Princess of Orange, a few months before the Revolution—taken from *Dalrymple's Memoirs*, vol. ii. p. 298.

“His lady, too, (i. e. Lady Sunderland) is as extraordinary in her kind, for she is a flattering, dissembling, false woman; but she has so fawning and

been accused of falsehood and hypocrisy. But accusations from rivals are always to be received with caution; and the political annals of the latter half of the seventeenth century were so much, if not entirely, governed by female influence and intrigue, that it is entirely difficult, at this distant period, to come to a satisfactory conclusion respecting them. Above all, do such accusations bear a very suspicious character, when they appear to arise almost entirely from the bitterness of party spirit. That the Countess of Sunderland was faithless to her husband (as the preceding note intimates) appears to be wholly and grossly false. That she was insincere in her devotions, by attending more to the form than to the spirit of public worship, is, at any rate, a gratuitous assertion on the part of her accuser—and is only one of the many frequently-recurring instances of drawing general conclusions from particular circumstances. That she went hand in

endearing a way, that she will deceive any body at first, and it is not possible to find out all her ways in a little time. Then she has had her gallants, though may be not so many as some ladies here: and with all these good qualities, she is a constant churchwoman; so that to outward appearance, one would take her for a saint, and to hear her talk, would think she was a very good Protestant; but she is as much one as the other: for it is certain that her Lord does nothing without her." March 13, 1688. ----- she goes to St. Martin's morning and afternoon (because there are not people enough to see her in Whitehall chapel,) and is half an hour before other people come, and half an hour after every body is gone, at her private devotions. She runs from church to church after the most famous preachers, and keeps such a clatter with her devotions, that it really turns one's stomach. Sure never was a couple so well matched as she and her good husband; for as she is throughout, in all her actions, the greatest jade that ever was, so he is the subtillest, workingnest villain, that is on the face of the earth." March 20, 1688, p. 100. Evelyn, however, is referred to for frequent and more honourable mention of Lady Sunderland.

In the preceding letter, the Princess Anne pretty roundly calls the Earl of Godolphin, "by all outward appearance, a great knave!"—and in the letter, above quoted, she thus says of Lady Sunderland: "She cares not at what rate she lives, but never pays any body. She will cheat, though it be for a little." The recent Editor of Lady Russell's letters has (accidentally, I presume) omitted this passage. See also Lady Rachel Russell's letters to Lady Sunderland, in the Letters of the former, published by *Sir J. Dalrymple*, 1773, 4to. p. 155-187. If Lady Sunderland was insincere, Lady Russell must of necessity be equally insincere—for her language to her correspondent is the language of admiration and affection.

hand with her husband in all his acts of duplicity and baseness, may be directly denied. Her own confessions of his errors, of his misery, and penitence; her hopes and prayers for his amendment*—when writing to her most intimate friend and counsellor,

* Even when he was made Secretary of State, in 1678-9, she writes thus to Evelyn: "I pray God direct my Lord, and prosper him to y^e good of his contrey and to God's glory. Pray for him and mee, and loue mee I beg of you, for I am sincerely your freind, &c. . . . be so charitable as to furnish mee wth some prayer particular to this occasion." She says at the beginning of her letter, "I canot thinke it (the honor of being made S^y of State) worth y^e rejoicing much at as times now are." About ten years afterwards, she thus addresses the same friend with considerable agony of feeling, at the end of a short but very religious letter—*October* ii. [1688]: "Forget not my Lord in your prayers for his conuersion, w^{ch} if I could see, I could with comfort liue in any part of y^e world on very little." And see the extract at p. xxxix, ante.

Her subsequent letters are full of similar demonstrations of feeling. Thus, when at Amsterdam, in *March*, 1689, she writes to Evelyn in the following strain: "I am sure you have heard of y^e vnusual proceeding my L^d mett wth in this contrey, but by y^e king's grace and justice he is releast I thank God my L^d is come to a most comfortable frame of mind, and a serious consideration of his past life, w^{ch} is so great a comfort to me; y^t I must call upon you my good frend to thanke God for it, and to pray that I may be truly thankful." Again in *June*, in the same year: "I think I ought to be filled wth praises to God Almightye y^t by thes methods has reduct my husband from y^e error of his ways. Indeed I think he is a true penitent; and when melancholy thoughts lay hold on me, I fear 'tis a great fault, for y^e punishments are so litle in comparison of our deserts y^t wonder of his mercye ought to fill my heart, and leaue no room for any sorrow but for having sinned against so good and gracious a God. Indeed when I thinke I may live and serve that God who has done so much for us, with my poor Lord, in one and y^e same holy religion, it dos transport me, and I thinke thers nothing I could not go through to have it. Pray for it, pray for him, for me, and believe me y^t I am," &c. The first part of this letter relates to the illness and recovery of the son of the famous Earl of Godolphin.

But once more—when at "*Utrecht, Noue.n.* y^e 28, *old stile*, 1689: we are, I thanke God, in good health, and liue a quiett, I hope honest, life. 'Tis so great y^e comfort I enjoy, through God's mercye, in seeing my Lord so conuict of his errors y^t I were highly to blame if I did not beg your thankfull remembrance of y^e blessing so unworthy me, who have deserued nothing but stripes. Dear frend remember me, pray for us, and love me." Now may it not be fairly asked, whether a wife, who had connived at her husband's mal-practices (as the character given of her by the Princess Anne—above quoted—implies) could pos-

Evelyn—ought to be received as a complete refutation of such a charge; especially as Evelyn, whose character was even above suspicion, had been her adviser, and bosom friend, as it were, for nearly thirty years:—while he was a man of too much penetration to be blind to such duplicity, and of too unsullied an integrity to wink at it if it existed.

It seems certain that her mother-in-law, the famous Dorothy Sidney, better known by the name of SACHARISSA, had a pretty strong aversion to her, and to her eldest son, Robert.* She viewed her daughter-in-law in the light of a rival, rather than in that of a close and intimate alliance. They were both women of talent and celebrity, and jealous of the increase of each other's reputation. The Dowager Lady Sunderland seems rarely or never to have been at Althorp, during the residence of her daughter-in-law there; but enjoyed an elegant retreat at Penshurst, with a jointure (from her late husband, the first Earl of Sunderland) of one half of the rents and profits of Wormleighton.† The Princess Anne, and the Dowager Lady Sunderland, are therefore not the most unexceptionable authorities to which we must refer, in forming a judgment of the character of the lady in question.

sibly have written in this strain to her most intimate friend?—to a man, upon whose judgment she always relied, and in whose confidence she most implicitly trusted? Assuredly she could not.

* In the first of Sacharissa's, or of the Dowager Lady Sunderland's letters (published in the work mentioned in a note at page xliii) to her son-in-law, Lord Halifax, there is the following flippant notice of the daughter-in-law and grandson. "My son (says the Dowager) returned with His Majesty; but my daughter is here to my cost: she has begged a dinner of me to-day," p. 328. Surely there was no very great stretch of liberality in giving her daughter-in-law a dinner! At page 347, she alludes rather abruptly to the intended marriage of her grandson, Robert, Lord Spencer—with (as I presume) the daughter of Sir Stephen Fox—"My Lady Scroope had heard it, (she adds) but says she is not fit for him: she is eighteen years old. Her mother sent my daughter Sunderland a fan, with diamonds upon the sticks, that cost fifty pistoles: she had sent her a Japan cabinet: this is Madame de Gorvenet." The Dowager generally avoids the mention of her daughter-in-law with that of her son. She was singular in this exception.

† So I find in one of Lady Sunderland's letters to Evelyn, of the date of May, 1681:—in which there is a very particular account of the proceeds of the Warwickshire and Northamptonshire estates. It concludes thus: "Half of Wormleighton is in jointure to my Lady Sunderland."

The recently published *Memoirs of John Evelyn*, which throw an equal interest about the times to which they relate, and the author by whom the narrative is given, have introduced us more particularly to the mansion of ALTHORP, than any publication with which I am acquainted. In those Memoirs, the frequent and familiar mention of Lady Sunderland, shews upon what an intimate footing the author and the Countess lived; and the express and studied eulogy upon her character (towards the close of the first volume of his Memoirs) is a confirmation that the Countess was above the petty intrigues and vile arts of which a few of her contemporaries had accused her. The passage I allude to, is the following; preceded, as the reader will observe, by a brief description of the mansion, as it stood in 1688. "The house, or rather palace at ALTHORP, is a noble, uniform pile, in form of a half H. built of brick and freestone, ballustred, and *à la moderne*; the hall is well, the staircase excellent; the rooms of state, gallerys, offices, and furniture, such as may become a greate prince. It is situate in the midst of a garden, exquisitely planted and kept, and all this in a parke wall'd in with hewn stone, planted with rows and walkes of trees, canals, and fish ponds, and stor'd with game. And what is *above all this*, govern'd by A LADY, who without any show of sollicitude, keepes every thing in such admirable order, both within and without, from the garret to the cellar, that I do not believe there is any in this nation, or in any other, that exceeds her in such exact order, without ostentation, but substantially greate and noble. The meanest servant is lodg'd so neat and cleanly; the service at the several tables, the good order and decency—in a word, the intire œconomy—is perfectly becoming a wise and noble person. She is one, who for her distinguish'd esteeme of me from a long and worthy friendship, I must ever honour and celebrate. I wish from my soul the lord her husband (whose parts and abilities are otherwise conspicuous) was as worthy of her, as by a fatal apostasy and court ambition he has made himself unworthy. This is what she deplores, and it renders her as much affliction as a lady of greate soul and much prudence is capable of." *Memoirs*; vol. i. p. 652.

At the same time, it cannot be denied that Lady Sunderland's

civilities to Evelyn were not wholly disinterested.* I am willing to admit that there was much in the character of that amiable man, which, of itself, requited every one that sought his friendship; and that Evelyn counselled her to what was always most just, honourable, and praiseworthy.† He united, in short, the qualities of steward, friend, and pastor. He rejoiced with her in prosperity, and mourned with her in adversity.‡ She received from him both temporal and spiritual comfort. Yet, in the strain of her letters, there is a good deal that looks like obsequiousness, and something that savors of being “righteous over much.” That her sorrows were at times severe, cannot be doubted. The wretched life of her eldest son, and the premature death of the virtuous Countess of Arran, her daughter§—and, yet more than either, the thorough detestation in which she must have seen the

* She was indebted to him (probably upon her husband’s account?) in the sum of 500*l.* and makes frequent apologies for the non-payment of interest. She was also too lavish of her expressions of admiration, obligation, and devotion. To say the truth, Evelyn was a little susceptible of flattery; and the attentions of so celebrated a woman went a great way to win his heart.

† His conduct on the proposed marriage of Robert, Lord Spencer, with the only daughter of Sir Stephen Fox—which was urged by the Countess with an indecent precipitancy—redounds highly to his honour. The anecdote is well told by him: see his *Memoirs*, vol. i. p. 533. It seems the young lady was scarcely thirteen. Nor did Sir Stephen behave with less prudence and propriety. The Countess herself thus writes to Evelyn upon the subject: “This business lyes so much upon my heart, y^t I canot let this post pass wthout assuring you sincerely y^t I had rather marry my son to S^r Steuen Foxe’s daughter wth twelue thousand pound, if our circumstances would admitt of it, then to any other I can thinke of wth twice y^e sum, so great a ualew have I for thos two good people, he and his lady.” The match came to nothing. Sir Stephen’s daughter died—and her intended lover died at Paris, —a few years afterwards, a bachelor.

‡ Evelyn used to dine with the Countess when she invited fire-eaters, stone-eaters, and opera singers, after the fashion of the day; see his *Memoirs*, vol. i. p. 458, 483, 579. On the other hand, he supplied her with manuals of devotion; vol. ii. p. 230.

§ See Evelyn’s letter of condolence to her upon this occasion, in his *Memoirs*, vol. ii. p. 252. Her marriage is noticed by him in the previous volume, p. 644: “I and my family (says he) had most glorious favours sent us, the wedding being celebrated with extraordinary splendour.” She married the Earl of Arran, eldest son to the Duke of Hamilton.

public character of her husband held — were doubtless sufficient to tame the proudest spirit, and to humble the loftiest hopes.

In the midst, however, of contending factions, and public and private rivalries, the second Countess of Sunderland maintained at Althorp all the splendour and hospitality which was worthy of the renown of her husband's ancestors. After the fashion of the age, she united in herself many excellent and useful qualities, as a house-keeper; and appeared to be as knowing in the properties of oatmeal and culinary plants,* as in the discipline of the kitchen and buttery. Nor was she less alive to out-of-door concerns. In one of her letters to Evelyn, she gives instructions about the building of a room, in which Sir Christopher Wren was to be consulted; and in another she betrays equal solicitude about the conveyance of orange trees, and the safe arrival of the baggage of her servants.† The entire occupation of her hus-

* *July 23, 1689.* “ I agree wth you in y^e prais of *oatmeal* as I do in most things; but canot alow any coment on Mrs. Evelyn's *puding* w^{ch} I wont call by y^e usuall name becaus you dont like it; but I wish you had eat of it heer on Sunday, twould have been almost to y^e shame of oatmeal, &c. Y^e spirit of cinamon ofends you, but twas not posibile to pour it of w^{thout} y^e oyle, w^{ch} I was asured was not to itt's prejudice. If Mrs. Susan would trust me wth her weaving loom it should be safely and speedily returned, and she would deserue more thanks then her father, who wont trust me wth a glass dropper. Nevertheless I am faithfully hers. A. S. To J. Evelyn ” From Mr. Upcott's Collection.

† In a letter dated *Althorp, 4 Aug. 1677*, she thus writes to Evelyn:—“ my servant writes mee word my L^d Chamberlin has sent to y^e workmen not to proceed till he has seen whether it will not preiudice my l^d of Londons closet, and y^e he would come him self, but [by] y^e last post I heer he has not been ther, and so my poor palass stands at a stay; I supose he has forgot it. Now if you would be so kind as to speake wth his Lords^{hp} and represent to him y^e y^e height of my ambition is to have a bricke penthous instead of a wooden one I had before, &c. and bee pleased once more to looke in, for I do thinke y^t by y^t *buttress* of y^e chapele ther might be caryed up a very little chimney in y^e corner, so as to be built up about y^e chapell, &c. I thinke you had best say nothing of it to y^e surucigher becaus he makes such a bustle, and I am sure if it can be done in that corner it canot hurt y^e chapell,” &c. And from the same place, dated *March 16, 1690*: — after a bustling letter describing the removal to Oxford and Althorp: “ Pray tell redin y^t if he can conueniently come down to me to be heer about y^e 26 of this month, or if by y^t time

band, by public affairs, in which he had played the parts of Ambassador, Secretary of State, and Prime Minister, rendered it absolutely necessary that an establishment, like that of ALTHORP, should be managed by prudent and skilful hands; and from the testimony of Evelyn, it appears that such prudence and skill were abundantly found in the then mistress of the mansion.* Meanwhile, there can be no doubt that the conversation and graces of the drawing-room were directed and displayed with equal felicity; and that Althorp, at this period, was not less celebrated for the rank and distinction of its visitors, than for the splendour and liberality of its entertainments.

Upon the whole, it cannot be denied that the SECOND COUNTESS of SUNDERLAND was placed in a very delicate, and at times critical, situation; and that she fulfilled the duties of that situation with credit to herself, and satisfaction to her most intimate friends. While she was a liberal hostess, she was a fond wife and an indulgent mother; and her talents, as exercised in reflections upon public characters and public events, were vigorous and sound.† Every thing human is, and ever will be, frail and

he has not dispatcht his affaires as soon as he can; our Carier lies at y^e ram in Smithfield, and goes out euery thursday morning; what things he has to send down let him write on them his name—to be left at althorpe. They will come safe. Excuse this trouble.”

* See Evelyn's testimony at page xlii.

† I put together a few extracts, taken from the valuable volume of letters, noticed at page xlii, ante:—of a miscellaneous political complexion. First from a letter (to Evelyn) dated *Decem.* 25, 1678, 8 *a clocke at night*—mentioning some particulars relating to the murder of Sir E. Godfray: “Y^e day you went, BEDLO cast his eye upon a man y^t folowed his coach, and on the suden cryed out that they should lay hold of him for y^t was y^e man that he had described to y^e two houses, and that he could neuer find. Upon w^{ch} y^e man was seised, loaded with chains, and sent to newgate. bedlo swears he was one that killed GODFRAY, and y^t if he would confess he could make great discoverys; upon w^{ch} y^e lords obtained his pardon of y^e king and went on monday wth it to y^e dungeon, wher they were a considerable time—my l^d winchester l^d Essex l^d shaftesbury l^d grey—at their coming away (for Ile tell it you all in y^e form) y^e king went to my l^d winchester and askt him what they had discoverd? he answered not any thing; y^t y^e fellow seemed to be an idle fellow and contradicted himself, w^{ch} very well satisfied y^e king. But they had enterd into a solemn oath not to discover, and mondaynight [qu?] obtained a warrant from

faulty; but the shining parts of this lady's character, which owe their lustre to the integrity and fidelity of her conduct, throw her demerits into a distant shade. She survived her husband about

secretary Williamson to search somerset hous, wher they found all y^e people, save one y^t [he] had told them, and seised them."

"This made a great noys yesterday, and this felow, w^{ch} is a siluer smith, and ust to clean y^e plate of y^e queens chapel, was brought before y^e king and coun-cill, and upon search [they] are now satisfied y^e murder [of Sir E. Godfray] was done at Somerset hous. Y^e king himself begins to belieue it. My 1^d belasis is still named to be y^e chief in it by this felow to, seuerall other uery scurveigh circumstances he told, and seueral more he has told in private, to a comitee of y^e hous of comons last night, who were writing down what he said 2 hours at y^e prison. One thing more I must not omitt—which is sad for somerset hous—y^t in y^e search after y^e men this felow acused, they found betweeu 50 and 60 Irish and other priests, but not having [a] warrant to seis them they could not. It was odious enough to y^e people before this discouery. I am called away, and can only assure you of my sincere friendship." No. 18.

There is some point, and much good sense, in the following; dated *Whitehall*, 28 Oct. 1678: "This day the two houses were much alarmed wth sir Edward Rich of Lincoln inn coming when they were sitting and bidding them begon, or they would be all blown up, upon w^{ch} ther was search made but nothing found, and he lookt upon as a mad man for his intelligence. The comons sent up to the Lords to joyn with them in making all papists incapable of assisting in ether hous, but as yet they have don nothing in it. There is a strange consternation amongst all sorts of people. I beseech god fitt us to bear all y^e sad things wee have in prospect prepared for us. Madam Masarin was named in the hous of comons to day for one of the popes emi-sarys. Twere to be wisht that assembly would sticke to y^e weightier concerns of our laws and religion, but gods will must be done, and he knows what's best for us. Pray for mee, and be as much my frend as Ile indeauour to deserue. I wish wth all my soule youd shew mee your kindress in directing mee." No. 17.

The following are her sentiments upon the decapitation of her uncle, the unfortunate Lord Russell. It is dated 22 July, 1683: "I have so much experience of your good nature and compassion to your friends to fear your thinking me guilty of any neglect or want of kindnes or respect to my frends at detford, becaus I haue not been to uisit your daughter as I ought to have done in her lying in, and as I should certainly for more reasons than one have seen detford long before this time, had I not bin ouerwhelmed wth y^e misfortunes of a famly who haue taken up all my thoughts this 3 weeks; and indeed my mother's part y^t she bears in it is so grieuous that I was obliged to go down to althorpe to her, she not being well." No. 50. Yet Lady Sunderland has been accused of displaying no sympathy!





C. Pinart. Sculp.

ANNE.

DAUGHTER OF SPENCER BLAIR.

From an Original Painting by Sir T. Leighton the Gallery at Abbotsford.

Published by J. G. & J. W. Smith, 10, Pall Mall.

thirteen years; dying in 1715, but not before she had seen her second son, Charles, united in marriage; first, with the noble family of Cavendish, Duke of NEWCASTLE;* and, secondly, with the not less illustrious house of MARLBOROUGH—from which second marriage the dukedom is now derived. She also saw him Lord Lieutenant of Ireland, and Lord Privy Seal: just before her decease. It only remains to request the reader's attention to the PORTRAIT by Sir P. Lely† of the lady whose character has so long engaged his attention. It is taken from the original, in the Gallery at Althorp; although Granger notices another portrait of her, at Windsor, which has been mistaken for that of her mother-in-law.

CHARLES, THIRD EARL OF SUNDERLAND, was distinguished from his youth for his love of learning. On the death of his elder brother Robert, in 1688, he necessarily became Lord Spencer; and I have perused a small volume‡ of original letters from him, to Evelyn, of this period—in which he calls to mind the *Althorp Conversations* of his friend—and sends him, as the fruits thereof,

* Lord Sunderland's marriage into the Newcastle family is thus mentioned by his mother, in a letter to Evelyn, dated *Althorp, Oct. 15, 1694*: “You had not heard the news of my Lord Spencers marriage from any before me, had not ther once bin a *rub* in it, and when y^t was ouer, the melancholy news I heard of poor Mrs Draper [Evelyn's daughter‡] made it I thought improper to trouble you wth it. Tis now concluded, and y^e writings drawing in y^e lawyers hands, who say they will be ready in a fortnight, by w^{ch} time the Duches of Newcastle and her daughter will be in town, and I and L^d Spencer ther to meet them. She has 25000*l*. and I hear a good report [of her.] I beseech God to give both them and us his blessing in this weighty affaire, that she may prove every way a good wife for a very honest worthy good natured man, as indeed I think he is, without partialitye. I promise myself a double share in your prayers upon this great concern of a famylye that has receaued great fauours from you,” &c.

† See the OPPOSITE PAGE.

‡ In the possession of Mr. Upcott; see page xlii, ante. The hand-writing of the third Earl of Sunderland may be called beautiful; being, in this respect, a great contrast to that of his noble mother; of whose original letters (in the same Collection) such ample use has been made. It should be noticed, that Evelyn, in his *Memoirs*, always mentions Charles, the second son, as a young man of great promise and attainments.

‡ Who had then just recovered from a severe illness.

“a rough and unpolished, torn, and ragged dissertation” (I quote his words)—written in the Latin language, upon the following subject: “*An in Deditos qui inutili defensione (quanquam omni spe auxilii destituti essent) nobis negotium facesserunt, sævire liceat.*”* It was composed in consequence of what took place at the siege of Limerick, after the battle of the Boyne. In a previous letter, he makes mention of Evelyn’s “true *Tusculum Deptfordiense*, and to the *Christian Cicero* that is in it.”

About four years after the date of this letter, Lord Spencer took his seat in Parliament for Tiverton, in the county of Devon, and served four succeeding Parliaments, for the same place; till he was called up, as third Earl of Sunderland, to the House of Peers in 1702, on the death of his father. In the year 1705 his Lordship was first engaged in a diplomatic capacity, as Envoy Extraordinary and Plenipotentiary to the Court of Vienna; and continued from that time, to the period of his death, to be employed in almost all the important offices of state. After having been, in rapid succession, a Privy Counsellor, Lord Lieutenant of Ireland, Lord Privy Seal, and Secretary of State, he was made Lord President and First Lord of the Treasury in 1718-19. He received the *Garter* about the same time; and died in 1722—the same year in which his father-in-law, the Duke of Marlborough, expired. “In person (says Mr. Coxe†) he was highly favoured by nature, and no less liberally gifted with intellectual endowments, which he had improved by assiduous study. He was remarkable for a sedateness above his years; but in him a bold and impetuous spirit was concealed under a cold and reserved exterior. Imbued with that ardent love of liberty, which the youthful mind generally draws from the writers of Greece and Rome, and educated amidst the effervescence which produced

* It concludes thus—“*Quapropter etiamsi crudelis nomen apud homines declinaret, qui in huiusmodi obstinatos defensores, sævire voluerit, Imprudentis certè Imperatoris apud omnes, simul cum ingenti suo periculo nunquam effugiet. Adde quod*”

Sed iam tempus equum funantia solvere colla.”

† *Memoirs of the Duke of Marlborough*; vol. i. p. 95. The above character is given of him before his marriage with the Duke of Marlborough’s second daughter. Consult also *Memoirs of Sir Robert Walpole*; vol. ii. 73-5.

the Revolution; he was a zealous champion of the Whig doctrines, in their most enlarged sense. Associating with the remnant republicans who had survived the commonwealth, he caught their spirit. He was an animated speaker; and in the warmth of debate, disdained to spare the prejudices or failings even of those with whom he was most intimately connected. His political idol was Lord Somers, though he wanted both the prudence and temper of so distinguished a leader."

His character, as a politician and statesman, has been variously appreciated. With natural and improved talents, scarcely inferior to those of his father, there can be no doubt that both were devoted to better and more honourable purposes. He was from principle, as well as from his alliance with the Duke of Marlborough, a Whig; although, after his resignation of power, he is accused of having "intrigued with the Tories, and made overtures to Bishop Atterbury." His ascendancy over the minds of the two sovereigns (Queen Anne and George I.) whom he had served, was extreme; and although, as Prime Minister, he had necessarily the most accurate information, and could foresee results which few of his coadjutors, and still fewer of his opponents, could anticipate, yet it is allowed that he came out "with clean hands" from that monstrous bubble of the times, known by the name of the SOUTH SEA SCHEME*—of which he is considered as the parent: and when at last he yielded to the influence of his adversaries, it must be remembered that that "influence" was maintained by the matchless talents of a Walpole.

* I have seen an original document, or order, (in the possession of Mr. Upcott) from Lord Sunderland, to sell out 4000*l.* of South Sea Stock immediately. It is but due to Walpole to say, that the manner in which he defended Lord Sunderland from any participation in the wickedness of the South Sea scheme, was at once manly, noble, and heroic. It was the shield of Ajax thrown round Teucer, to protect him from the darts and javelins of an active enemy. "Even Mr. Brodrick, who was one of the persons charged to investigate the transaction, and fostered strong prejudices against him, acquits him of any participation, and represents him as the dupe of the Directors." *Coxe's Memoirs of the Duke of Marlborough*, vol. vi. p. 362. Mr. Coxe adds, in a note, that "the principal item of his personal property was 30,000*l.* in South Sea stock, which, if sold at the height of the infatuation, would have produced no less than 300,000*l.*"

Lord Sunderland carried the favour of his sovereign with him to his retreat at Althorp; where he died, the year following his resignation of the Premiership. His political life, bustling and important as it was, will be forgotten . . . in the remembrance of that NOBLE LIBRARY* which he gathered and left behind him — now the brightest ornament of *Blenheim*. He was as worthy a competitor of the Earl of Oxford in the character of a book-collector, as he was of Sir Robert Walpole in that of an orator and statesman.

By the second marriage of this nobleman with Anne, the second daughter of the famous John DUKE of MARLBOROUGH, the offspring of Lord Sunderland became entitled to the dukedom just mentioned, and to the palace and estate of Blenheim. But this arose, in the first instance, from the death of the only son of the Duke, and, in the second, from that of the only son of HENRIETTA, eldest daughter of the Duke, who married the eldest son of the celebrated Earl of Godolphin. By Anne Churchill, Lord Sunderland had four sons and two daughters. Of his sons, the first, Robert, died at the age of nine months; the second, Robert, was the fourth Earl of Sunderland, having survived his father seven years, and having enjoyed the estate and title only five years. He died in 1729.† The third son, Charles, was destined to be the SECOND Duke of Marlborough,

* Evelyn makes frequent mention of the progress of this library during the life time of Lord Sunderland's father. "I din'd (says he—March 10, 1695) at the Earl of Sunderland's with Lord Spencer. My lord shewed me his library, now again improved by many books bought at the sale of Sir Charles Scarborough, an eminent physician, which was the very best collection, especially of mathematical books, that was I believe in Europe," &c. vol. ii. p. 46. Again, at page 62, "Lord Spencer (A. D. 1699) purchased an incomparable library . . [no name] wherein, among other rare books, were several that were printed at the first invention of that wonderful art," &c. *Tully's Offices*, *Homer*, and *Suidas*, are mentioned by him. He adds, "this gentleman is a very fine scholar, whom from a child I have known. His tutor was one Florival of Geneva." The Editor of Evelyn says, that this "library was the foundation of the noble library now at Blenheim." It was pledged to his father-in-law, the Duke of Marlborough, in part-payment of 10,000*l.* which he owed him. *Coxe*; vol. vi. p. 362.

† He is mentioned by Collins, in the 4to. edition of his *English Baronage*, 1727, as then living—"Robert, now Earl of Sunderland," p. 319.

the title, at the creation, having been settled upon the male descendants of the daughters of the Duke, in default of the Duke's issue male: and Henrietta, the eldest daughter of the Duke, having no more children after the death of her son, the second Marquis of Blandford—who died in 1731. It should be mentioned that Charles, the third Earl of Sunderland, married a third time, (in 1717) after the death of his second wife, in 1716. His third wife was Judith, daughter and coheirress of Benjamin Tichborne, brother of Henry Baron Farrand, in Ireland. By her he had two sons and a daughter; all of whom died before the decease of their father. The Countess died in 1749.

But the destinies of the family of the SPENCERS may be said, in a worldly point of view, to have been held in the hands of SARAH, the mother-in-law of Charles, the third Earl of Sunderland, and better known as the famous DUCHESS OF MARLBOROUGH—whose beauty, talents, wealth, and love of political and domestic intrigue, have obtained her a celebrity which renders but little further notice of her here necessary. On the death of her husband, she might be considered as the richest woman in England; for the Duke left her almost every thing, real and personal, that had not been previously settled by Acts of Parliament. Her eldest daughter, Henrietta, who assumed the title of Duchess of Marlborough, (herself being Dowager Duchess) died in the year 1733; and she survived her daughter eleven years. It was during her widowhood that she built a fine mansion at Wimbledon, near the scite of the old house of the Earl of Bristol, her grandson's paternal great grandfather. This house,* which was burnt down

* The old house of Lord Bristol (of which there are two scarce and curious views, engraved by *Winstanley*) was visited by Evelyn in 1662. He describes it as “a delicious place for prospect and the thicketts, but the soil cold, and weeping clay.” The house built by the present Earl Spencer is considerably smaller, and more in the character of a villa. It is also built a little to the north of the old house, and commands in consequence a better view of the country; especially in the approach. The burst, to the left, after entering the gates at Wimbledon—in which the water appears below, and the high grounds of Harrow, Hampstead, and Highgate in the distance—but more particularly the beauty of the timber in the foreground and throughout the park—is indeed as “delicious” as it is unexpected. Nor are the views to the south, towards Sutton, Banstead Down, and Epsom race-course, scarcely inferior. In the

about thirty-seven year's ago, must have contained treasures well worthy the examination of every man of taste and curiosity; but it seems that, latterly, the Duchess grew wearied both of her house and of the park.*

During her widowhood, and more particularly from the death of her grandson, the Marquis of Blandford, in 1731—by which event Charles, fifth Earl of Sunderland, became heir apparent to the estates and title of her husband—Sarah regarded her

foreground of this latter view, are beds of flowers, bordered with basket-work. In the front of the building is a large portico, of the Tuscan order. Through the pillars of this portico, a portion of the view last described may be seen. The whole domain, containing about 916 acres, is magnificent—considering its proximity to the metropolis; and abounds in rich and vigorously growing shrubs and trees. Some years ago, the present Earl Spence caused a well, of the enormous depth of 563 feet, to be sunk—the deepest, I believe, in the kingdom. Consult *Manning and Bray's Surrey*, vol. iii. p. 272.

* In a privately printed book, entitled “*The Opinions of Sarah Duchess Dowager of Marlborough, published from original MSS.*” 1788, 12mo. by the late Sir J. Dalrymple, is the following memorandum—by the Duchess: 1737. “Came yesterday from Wimbledon.—Though it stands high, it is upon clay, an ill sod, very damp, and I believe an unhealthy place, which I shall very seldom live in; and consequently I have thrown away a vast sum of money upon it to little purpose,” p. 84. This is the peevish language of an old woman who does not know what to do with her time or her money.

An anecdote, connected with the burning down of the house, (as built by the Duchess) may be worth recording. When the house was on fire, the present Earl and Countess Spencer were in London. The flames were seen distinctly at Epsom; where the late Rev. Jonathan Boucher, Vicar of Epsom, happening to perceive them, *guessed* that it might be the mansion in question. He mounted his horse in speed: arrived quickly at Wimbledon, in time to direct the preservation of many pictures and books:—and was of course heartily thanked by the noble owner for his alacrity and zeal. An intimacy henceforward took place between Lord Spencer and Mr. Boucher. The latter was a frequent visitor at the new house at Wimbledon, and his Lordship used as frequently to make his morning calls at the vicarage at Epsom. On the death of Mr. Boucher, Lord Spencer found himself in possession of the famous *Coverdale's Bible* of 1535, bequeathed to him by its late owner. The books of Mr. Boucher were sold by auction in 1806. I have a perfect recollection of the sale of them, having attended several days. They were rich in divinity and lexicography. Mr. Boucher's specimen of an *English Dictionary*, of which the letter A only was published, is a masterpiece of patient and felicitous research. The remaining MS. as far as the letter T, inclusively, is in existence.

youngest grandson, JOHN SPENCER, with an eye of peculiar favour; resolving, upon the division of the family into two branches, to render the younger as opulent as the elder.* Accordingly, in addition to her own paternal property, she left him her house and estate at Wimbledon.† To these were added estates in ten or eleven other counties. Her personal property, including some fine pictures, became the exclusive property of the younger branch. The Duchess died in 1744.

It will here be necessary to travel back a little, in order that the reader may clearly understand how the division of the SUNDERLAND family, into that of the MARLBOROUGH and SPENCER took place. When Charles, the third Earl of Sunderland, married the Duke of Marlborough's second daughter, it was settled, in case of his eldest son becoming Duke of Marlborough, that his second son should inherit the paternal property of the Sunderlands. During the life time of the son of Henrietta, eldest daughter of the Duke of Marlborough, it was clear that Lord Sunderland's eldest son could not succeed to the dukedom; but, on the death of Henrietta, Duchess of Marlborough, in 1733, Charles became Duke of Marlborough, although not possessor of Blenheim; and his brother, JOHN SPENCER, the youngest and only surviving son, succeeded to the Sunderland property. Yet there was a period—namely, from the death of Robert, fourth Earl of Sunderland, in 1729, to that of Henrietta, in 1733—during which Charles, Earl of Sunderland, afterwards second Duke

* Consult *Coxe's Memoirs of the Duke of Marlborough*; vol. vi. p. 391.

† In her "*Opinions*" (vide p. lvi. last page) the Duchess writes thus: "I have made a settlement of a very great estate, that is in my own power, upon my grandson, JOHN SPENCER, and his sons: but they are all to forfeit it, if any of them shall ever accept any employment, military or civil, or any pension from any king or queen of this realm, and the estate is to go to others in the entail. This I think ought to please every body; for it will secure my heirs in being very considerable men. None of them can put on a fool's coat, and take posts from soldiers of experience and service, who never did any thing but kill pheasants and partridges. Their heirs may do great service to their country, and ought to be well received when they go to court, since they will have nothing to ask; for I would have them join with any king or minister, when they desire nothing but what is for the good of the nation and the King, who in truth must always have the same interest," p. 15.

of Marlborough, was possessed of the Sunderland estates and title—and *then* it was that the park and house at ALTHORP received many of its greatest improvements. The old gateway and wall, which had so much offended Evelyn's eye, were taken down; and the stables, as now seen, were built upon the site of them. The Duke also considerably enlarged the park, and made several large plantations; and Althorp, which had been long distinguished for the flavour and abundance of its fruits,* could now boast of a *Gardener's House*, not wholly unworthy of the treasures over which its occupier presided. The following is a view of it, from the pencil of Mr. Blore :



* See page xxxiv. ante : and in one of the ms. letters of the Countess of Sunderland to Evelyn, she writes, after regretting that the fruit at Deptford had been all “blasted,” that it had been plentiful and delicious at Althorp.

The foregoing were the chief improvements introduced at ALTHORP by Charles, second Duke of Marlborough; on whom however that title did not devolve till the death of his aunt Henrietta, in 1733. But the pleasures of the chase, and the various and useful occupations of the country, were promoted by him with no less ardour and success; and the then owner of Althorp, caring little for the anxieties and ambition of a political life, renewed the hospitalities, and brought about the golden days, of his Warwickshire ancestors.* On the assumption of the ducal title, he lost his right to the *Sunderland property*; while, with the exception of a rent charge of 8000*l.* per ann. pursuant to the will of his grandfather, and his pay as colonel of the 38th regiment of foot, and afterwards as colonel of the first regiment of dragoons, his income was greatly inferior to that of his younger brother, John. Nor was it till the death of his grandmother, the Dowager Duchess, in 1744, that Charles came into possession of Blenheim, and of the property which enabled his immediate descendants to make that place worthy of the celebrity of its founder.

The object of this work being exclusively the history of the *Ædes Althorpiæ*, I necessarily take leave of the first occupier of Blenheim for the succession of the owners of Althorp. The Honourable John Spencer, only brother of Charles, second Duke of Marlborough, married Georgiana Caroline, third daughter of the first EARL GRANVILLE, and ultimately a co-heiress on the death

* See page xi. ante. An anecdote is recorded of Charles, when Duke of Marlborough, which does infinite honour to his memory. The park-wall of Althorp, on the south side, divides the properties of the ANDREWS and the SPENCER families. In the time of Charles, some hounds of Squire Andrews broke loose, and trespassing upon the premises at Althorp, the Duke ordered his gamekeeper to *shoot* one of them. A short time after, the Duke, riding upon a gray horse, was met by the Squire, who, presenting a pistol towards the horse, addressed him thus: "Duke, dismount—otherwise I may shoot you as well as your horse. A horse for a dog, as long as your grace pleases." The Duke, as may be naturally supposed, dismounted quickly, and his horse was as quickly shot dead. Its noble owner, being struck with the decisive method, as well as the just cause, of retaliation, turned round and addressed the Squire thus: "Mr. Andrews, you are a gentleman, and I have done wrong: give me your hand" — and ever after, the closest intimacy subsisted between them.

of Robert, second Earl Granville. He survived the death of his grandmother, Sarah, Duchess of Marlborough, only two years; dying in 1746. His widow was married, about two years after his decease, to the second EARL COWPER, and survived her first husband thirty-four years; dying in 1780. By her, the Honourable John Spencer had only two children; a son and a daughter. The daughter died young.

On the death of the Hon. John Spencer, his son was a minor of about twelve years of age; and he had scarcely attained his 27th year, when he was created VISCOUNT SPENCER, and BARON SPENCER OF ALTHORP. His property was unquestionless very great; and he gave early proofs of a good taste, in the application of it, by the building of a magnificent mansion in St. James's Place.* About four years after his being called to the Upper House, he was created an EARL. He died at the age of forty-nine, in the year 1783. "He possessed (says Mr. Baker) the virtues of humanity and benevolence in a degree so eminent, as to render his character as much distinguished through many parts of Europe for its goodness, as that of his illustrious ancestor, the Duke of Marlborough, for its greatness." *Baker's History*, p. 108. He lies buried with his ancestors, in the chapel at Brington Church, where there is a monument to his memory, sculptured by Nollekens, from the design of Cipriani.†

The late Earl Spencer was succeeded in his title and estates by his only son, the present GEORGE JOHN EARL SPENCER; who, in 1781, married the present Countess, LAVINIA, eldest daughter of Charles Bingham, first Earl of Lucan of that name. In 1794 his Lordship was appointed First Lord of the Admi-

* There is an engraving of the front-elevation of this house, from which the vignette was copied at the end of the preface of the BIBLIOTHECA SPENCERIANA. Views and plans of it, as well as of the house at Wimbledon, built by Sarah Duchess of Marlborough, may be seen (together with a view of Althorp) in the *Vitruvius Britannicus*, 1771, folio. I have heard it asserted, that the shell of Spencer House, consisting of solid stone, cost alone about 50,000 guineas. The exterior design was planned by General Grey, and executed by Vardy: the interior owes the beauty of its ornaments to the classical taste of *Athenian Stuart*—as he is called.

† Beneath his portrait, in profile, medallion-wise, which is supported by a female figure, intended to represent Benevolence, is a tablet, upon which the

ralty, which situation he held till 1801; during which time, it may, with the utmost truth be observed, with Mr. Baker, that "the British navy attained the pinnacle of renown."* His Lordship was created a Knight of the Garter in 1799; and in 1806 was appointed Secretary of State for the Home Department. In 1807 his Lordship resigned this situation, and from that period to the present has devoted his time and his wealth to the enjoyment of domestic society and literary pursuits; and to the increase of a LIBRARY, which has placed him at the head of all private collectors in Europe. The pages of the *Bibl. Spenceriana*—and of this work—will afford the best evidence of the correctness of this remark; although no account be found in them of the number and value of *modern books*. The history of the LIBRARY AT ALTHORP will be developed in the immediately following pages.

Meanwhile, as a material feature of the LOCAL HISTORY which occupies the *present* pages, it will be necessary to remark that, on his Lordship's coming into possession of his ancestral property,

following verses to his memory—composed by his son-in-law, the late Duke of Devonshire, and the only poetry which he is known to have ever composed,—are inscribed :

To the Memory

Of John Earl Spencer

nat. 19 Dec. 1734, ob: 31 Oct. 1783.

If e'er Sincerity inscribed the stone,
Giving the dead no merits but their own,
Behold it here. This Verse, with Sculpture's aid,
Records the debt by Love and Duty paid;
That Strangers and Posterity may know,
How pure a spirit warmed the dust below:
For they, who felt the virtues of his Life,
Whether the Orphan, Friend, or Child, or Wife,
Need not the Poet's or the Sculptor's art,
To wake the feelings of a grateful heart.
Their Love, their Grief, his Honours best proclaim,
The living monuments of SPENCER's fame.

* See *Hist. of the County of Northampton*; p. 108. And here, as every man has a right to claim his own property, I consider myself justified in referring to page 702 of the *Bibliomania*; and page 388 of vol. iii. of the *Bibliographical Decameron*.

he improved the grounds and the mansion in a more extensive and efficient manner than any one of his predecessors. He converted the sheet of water into its original state of pasture or park-ground ; and cased the house itself in a beautiful gray, or whitish brick, brought from a kiln near Ipswich in Suffolk. He also raised a façade of Corinthian pilasters, built of stone brought from Roche Abbey in Yorkshire ; and of which the capitals prove the beauty and sharpness of execution of which that stone is susceptible.* A particular description of the interior, together with the improvements introduced by the present noble occupiers, must necessarily be reserved for the following pages.

Ere we enter, however, I must be allowed to present the reader with the two small OPPOSITE VIGNETTES ; of which the upper one represents the arch-way, connecting the flower-garden and shrubbery ; and of which the lower is a front view of the *Dairy*, at the extremity of the shrubbery.

* In the *Parentalia* of Sir Christopher Wren, p. 299, &c. I find that it was proposed by Sir Christopher to build St. Paul's Cathedral of the same kind of stone—there called *Rock-Abbey* stone.



GROUND PLAN OF THORP HOUSE, NORTHAMPTONSHIRE.

	<i>Ft. Is. by</i>	<i>Ft. Is. & Ft. Is. by</i>	<i>Ft. Is.</i>
ance Hall	34. 6	24. 6	
ale	72. 10.	14. 10.	
g Room	47. 6	21. 6	
ing Room	34. 6	21. 6	
Library	81. 6	21. 6	
act Library	25. 23. 9		
rd Library	35. 23. 9		
orough Library	25. 23. 9		
ore	51. 2	10. 2	
Library	39. 4	27. 4	13. 8. 6
spencers Sleeping Room	24. 21. 6		
spencers Dressing Room	21. 16. 3		
spencers Sleeping Room	20. 16. 3		
spencers Maids Room	14. 12. 6		
keepers Room	23. 14.		
Room	25. 6	14.	
nts Hall	48. 20. 6		
Room	24. 20. 6		
try	34. 20. 6		
House	26. 20. 6		
House	20. 6	18.	
s Store Room	20. 6	10. 6	
House	15. 10. 6		
ards Room	23. 23.		
	23. 10.		
ry.	23. 13.		
Sleeping Room	14. 6	14.	
r	32. 13.		
Room	8. 6.		
& Larder	23. 7.		
tioners Store Room	11. 6. 9		
Stewards Sleeping Room	21. 15. 6		
Stewards Store Room	10. 6	5. 6	
en	35. 19.		
etionary	26. 10.		
tioners Sleeping Room	17. 10.		
Stewards Sitting Room	15. 12.		
ing Hall	23. 10. 9		
robe Room	18. 6	13. 6	
	14. 12. 6		
rs Apartment	17. 3	10.	
	18. 14.		
ing Room	10. 6	10. 8. 3. 5	
	17. 6	6. 6 7. 9. 5	
ipal Staircase	51. 27. 6		
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Aedes Althorpianae.

THE HALL.

ON entering the house, you are immediately made acquainted with what was, about a century ago, the ruling passion of its noble inmates. The sides of this Hall are covered with paintings by the pencil of the once famed, and yet not despicable, *John Wooton*; descriptive of the pleasures of THE CHASE. To the left, covering the whole side, there is a lively representation of a *Burst*. Reynard is seen in the distance; the dogs are in full chase; the huntsman winds his horn; the whoop and halloo are given: the horses are about to be put into a full gallop; and a numerous field of sportsmen brings up the rear. Among these sportsmen, no one makes a more conspicuous figure than *Charles*, the *second Duke of Marlborough*, and grandfather of the present duke—who, at that time, was owner of the mansion. He is riding upon a gray horse, in red breeches and waistcoat, with a dark blue jacket flapping in the wind as he gallops at full speed. He holds his whip a little like a truncheon; so that, taken altogether, and judging from the present fashion, the dress and attitude would be considered rather *à la militaire*. Two shepherds, in the foreground, and in shadow, appear to be giving intelligence of the course of the fox. Upon the whole, this is a very joyous and animated representation of the subject; and as it occupies the entire width of the Hall, twenty-four feet, it will not be considered as upon a very diminutive scale.

Opposite, and of equal dimensions — is the companion to the preceding. It may be called, in its way, a *Riposo*. The chase is over: reynard is slain, and held aloft by the huntsman, while the dogs scramble up his knees for the tempting prey. To the left of the picture, in the foreground, is a group — drawn and executed with great spirit and truth, as the subjoined copy attests:



The lower figure, to the left, is the *Honourable John Spencer*, grandfather of the present Earl. The central figure is that of *Charles, Duke of Marlborough*; who makes so conspicuous an appearance in the composition just described; and the third

figure, to the right, is that of *Lord Vane*, who used to hunt with the Duke. To the right of the above, is an excellent group of three gentlemen, two on horseback, the other dismounted, and talking to his companions. The hither mounted horseman, turning round, and looking at the group above described, is, with his horse, very naturally and admirably executed. Again, to the right, are various groups, unconnected with each other, and perhaps too widely scattered apart; but a dismounted gentleman—with his hands behind him, holding a horsewhip in one of them, bending forward—with his gloves under his left arm, to examine a horse's near foot, shewn to him by a groom in a striped jacket—must not be passed over without especial notice and commendation. Several dogs, oppressed with heat and thirst, from the length of the chase, are coming to drink at a running stream. One gentleman, on horseback, is leaping this brook in a very gay and æry manner. Two, on horseback, in the middle ground, are quietly discoursing about the glories of the field. In the distance, is a group of horses without their riders. A village upon a hill, and a river to the left, occupy the back ground. Upon the whole, this is one of those pictures, which, however deficient in a general good effect of light and shade, cannot fail to please, from the truth and spirit with which most of the detached, or individual parts, are executed. It is a true sporting field of the time of GEORGE II.

On each side of the door, opposite the entrance-door, is a large picture of a horse and groom; having no further merit to recommend them than that they cover so many square yards of wall or wainscoat.

Over the door, leading to the staircase, and opposite the door of entrance, is a small picture—of about six feet by four—of *Dogs breaking loose from the kennel*. It has really great merit. The dogs are running and tumbling over one another, in a perfectly natural manner, advancing towards the huntsman, who is by the side of a gray horse. Above, is a bright, clear sky, indicative of a fine day's sport. Beneath the larger pictures, first described, there is, to the left, a horse as large as life—with an inscription of "*Sore Heels*:" two boys are by the side of a basket of hay. Again, to the left, in a corner, is a group of

dogs, with a black servant, stooping: a French horn is suspended to the bough of a tree, and a magpie is perched upon a pillar. Below the large hunting-piece, to the right, is a horse, of the size of life, called *Brisk*, drinking out of a trough; while a groom is drawing fresh water, which runs into it, from a well. To the right of this, in the corner, is the *Earth Stopper*; an old fellow with a gray beard, and a spade in his right hand. He is caressing a favourite dog, who looks up to him, and licks his beard. A dead fox lies upon some pieces of wood above: five dogs are in the back ground. The whole of the size of life. Wooton is much to be preferred in his figures of a small size. His large horses and dogs look as if they were made of pasteboard.

On each side of the entrance-door—and therefore behind the spectator on entrance—are two early pieces by *Stubbs*; which are clever and interesting—as early specimens of the master. To the right, is the portrait of a horse called *Romulus*, with the date of 1777. There is a power of touch in this piece, which marked Stubbs through life—and who has been called, by one of the most knowing of modern artists in this department, “the Emperor of horse-painters.” The colouring and expression of the face of the groom, or jockey, who holds *Romulus* by the bridle, has considerable merit. Opposite, and on the left side on entrance, is a much better performance, by the same master, of a hunter called *Scape-Flood*. The shape of the animal is full of grace and power; and his countenance is vigorously expressed. The groom is, in my humble estimation, a masterpiece in its way: perfect nature: the vacant expression, yet coupled with care and anxiety about the animal—and the tonsure of his hair by the village barber—are as evident, as they are correctly executed. In the horse, may be traced the rudiments of the future excellence of the painter. The size of each of these two paintings, is four feet by three.

This Hall is thirty-one feet three inches in height, by twenty-four feet and a half in width, and thirty-three in length. The ceiling is coved; having octagonal ornaments, with roses in the centre. The freize below consists of the heads of dogs and foxes—arabesques and capriccios—the whole painted in white. Before passing through the door which faces the visitor on his

entrance, and which conducts him to the *Great Stair Case*, I must request him to turn with me through the door to the left ; and advancing, again to the left, to the further end of a corridor, to accompany me through the entire suite of the ground apartments — comprehending THE DINING ROOM, FAMILY DRAWING ROOM, and five large rooms devoted to THE LIBRARY.

THE DINING ROOM.

THE Dining Room at Althorp, which occupies the first three windows of the ground floor, seen in the View of the House, prefixed to the first volume of this work, was considerably enlarged by the present Earl Spencer. Its dimensions will be found in the plate of the ground plan of the house. Upon a rich and dark-crimson paper, the following interesting Pictures are suspended.

PORTRAIT OF SOFONISBA ANGOSCIOLA.*—Painted by Herself. The ANNEXED ENGRAVING will give the most correct notion of the beauty and simplicity of this composition. The picture is among the most precious in this collection, and must on all accounts be considered a very rare and estimable production. We observe upon it, the coeval inscription of IUSSU PATRIS. When Vasari wrote the first part of his celebrated work upon the *Lives of Painters*, he had little knowledge of the productions of this illustrious Artist. In a subsequent part, he has enlarged upon his previous sketch; and I make no apology to the reader for presenting him with a very literal version of the *whole* of what he has said concerning SOPHONISBA and her family:† Walpole,

* The name is variously spelt in Vasari. The artist herself writes it as above.

† “ But Sophonisba, of Cremona, daughter of M. Amilcaro Angusciola, has with more care, and with a better grace, than any other lady of her time, practised the art of painting: for she not only knew how to draw, colour, paint from nature, and copy excellently from the works of others, but has also composed some most rare and beautiful things herself. From which circumstance Philip, King of Spain, having heard from the Duke of Alva of her talents, sent for her, and had her honourably conducted into Spain, where he placed her about the Queen, with a large pension, and with the admiration of all that court. And therefore it is not to be wondered at that M. Tommaso, a Roman gentleman, sent to the Duke Cosimo, besides a picture by the divine



J. Smith del.

Camp. sculp.

SOFONISBA ANGUISOLA.

From an Original Painting by herself in the Gallery at Madrid.

From the collection of the Duke of Devonshire.

in his *Anecdotes of Painting*, vol. ii. p. 97, edit. 1765, notices this very picture; as also does Pilkington, in his *Dictionary of*

Michel Angelo, in which is a Cleopatra, another picture by Sophonisba, of a girl laughing at a boy, who is crying; she having placed before him a basket full of lobsters, one of which has bitten his finger. The beauty and truth of this painting cannot be too much praised; and therefore, in memory of the talents of Sophonisba, (Italy having few of her productions, on account of her residence in Spain,) I have introduced the mention of it in my collection of drawings. We may therefore say with truth of her, like the divine Ariosto,

“ Le Donne son venute in eccellenza

“ Di ciascun’ arte ov’ hanno posto cura.”

Vasari, Pt. i. p. 174. *Edit.* 1568.

“ But the Scholar who did him [Bernardin Campi*] the most honour, and who excelled greatly in painting, was Sophonisba Angusciuola, of Cremona, with her three sisters. These virtuous young women were the daughters of SIGNOR AMILCAR ANGUSCIUOLA, and of the Signora Bianca Punzona, both noble families of Cremona. Speaking, then, of the Signora Sophonisba, (of whom I related some few particulars in the life of Properzia of Bologna, not then knowing more of her,) I said in that place, that I saw this year, in Cremona, at the house of her father, a well executed picture of her performance, containing the portraits of her three sisters, in the act of playing at chess, and with them an old housekeeper; all done with so much care and diligence, that they appear really alive, and only to want the power of speech. In another picture, painted by the same Sophonisba, is represented the Signor Amilcar, her father, who has on one side of him one of his daughters, her sister, called Minerva, who excelled in literature and painting; and on the other, his son Asdrubal, their brother: these figures are also so well done, that they appear quite to breathe.† In Placentia are to be seen, painted by the same hand, at the house of the Archdeacon of the cathedral, two most beautiful pictures: one contains the portrait of the Archdeacon himself, the other of Sophonisba: both these figures almost appear to speak. Sophonisba, having been, as was before mentioned, placed, by means of the Duke d’Alva, in the service of the Queen of Spain, where she now is enjoying an excellent pension, and much honoured, painted a great number of wonderful portraits and pictures; the fame of which productions caused the Pope Pius IV. to signify to Sophonisba, that he desired to have from her hands the portrait of the aforesaid Queen of Spain; and Sophonisba having complied with his wish, as speedily as was possible, sent the portrait to Rome, writing to his Holiness a letter in the following terms:

* Vasari is in error in calling her a disciple of Giulio Campo.

† This picture was in the Borghese Gallery at Rome. See Baldinucci, *Notizie*, 1550-1580. p. 157. *edit.* 1638, 4to.

Painters,* when the portrait was at Wimbledon. Why the late Mr. Bryan, in his Dictionary of Painters, has chosen to omit the mention of this—probably the most valuable of Sophonisba's

“ HOLY FATHER,

“ I heard from the most reverend Nuncio of your Holiness, that you desired a portrait from my hands of her Majesty the Queen, my mistress. And as I accepted this undertaking, considering it as a mark of peculiar grace and favour, having to serve your Holiness, I asked permission of her Majesty, who most willingly, and with great pleasure, granted it, thereby acknowledging your Holiness's protection towards her. I avail myself of the opportunity of this gentleman's going, to send it to you: and if, by my exertions, I shall have satisfied the wishes of your Holiness, it will give me infinite consolation. It only remains to say, that if, with the pencil, it were possible to represent to the eyes of your Holiness, the beauties of the mind of this Queen, you could behold nothing more wonderful. But of that which is in the power of art to represent, all my endeavours have been exerted to convey to your Holiness a faithful representation. And with this end, with all reverence and humility, I kiss your Holiness's feet.

Your Holiness's most humble servant,

Madrid, September 16, 1561.

“ SOPHONISBA ANGOSCIOLA.”

“ To which letter (the portrait having appeared to him so very wonderful and beautiful) his Holiness returned the following answer, accompanied with presents worthy of the many virtues of Sophonisba.

“ POPE PIUS IV. WELL BELOVED DAUGHTER IN CHRIST,

“ WE have received the portrait of the most serene Queen of Spain, our dearest daughter, that you have sent us. It has given us the greatest satisfaction, as much on account of the person it represents, (for whom we have a paternal regard,) as well as for the religious virtues, and other fine parts of her mind; and also from its having been so diligently and beautifully executed by your hands. We thank you for it, and assure you that we shall keep it among our most precious things: commending this your great talent, which, however wonderful, we understand is among the least that you possess. And with this end, we again repeat our blessing: that our Lord God may preserve you.

“ *Rome, October 15, 1561.*”

“ This testimony is sufficient to demonstrate the talents of Sophonisba.”

Vasari, Pt. iii. p. 561-3. Edit. 1568.

* Pilkington, after Baldinucci, says that by continual application to her profession, she lost her sight; and it is recorded that Vandyke, having had an opportunity of conversing with Sophonisba, used to say, that he received more beneficial knowledge of the true principles of his art from one blind woman, than by studying all the works of the greatest masters in Italy. She died in the year 1626, and in the 93rd of her age.



T. Uwins del.

Lond. in. Published for the Rev. J. F. Diddin. 1832

J. Fisher sculp.

A C A L M .

pieces—it is difficult to conceive. The only other acknowledged specimens of her talents, in England, is the *Marriage of St. Catherine*, in the collection of the Earl of Pembroke, at Wilton; and “a small head of Sophonisba, in a round,” in Lord Ashburnham’s collection. The present picture was purchased by Sarah, Duchess of Marlborough, for seven hundred guineas; a price, of very uncommon occurrence a century ago. This interesting picture is here engraved for the first time.*

A CALM, by ALBERT CUYP.—THE OPPOSITE ENGRAVING will afford the best notion of the tranquillity which reigns throughout this enchanting picture. The predominant colour is a deep or sombre gray, relieved nevertheless with frequent little flashes of light, which are always to be found upon the surface of the sea. The gleam of sun-setting, to the left, affords a fine contrast to the mass of dark clouds which is rolling away. The water is of the most delicious transparency. Altogether, this picture is deserving of the highest praise; and has never been before engraved. It belonged to Sarah, Duchess of Marlborough.

PORTRAIT, by TITIAN.—This portrait, which is worthy of the great artist who painted it, is that of LUIGI CORNARO, a noble Venetian. Cornaro was born in 1467, and died in 1566. He was naturally of a weak constitution, and of an irritable temper, both of which were made much worse by every youthful excess of which a man could be guilty. At forty years of age, rapid infirmity obliged him to have recourse to a complete reform of life and to adopt the most rigid abstinence. This salutary determination restored his health, and softened and tranquilised his temper; and he was enabled to reach his hundredth year in

* It may perhaps be considered idle to indulge in conjectures respecting the occasion, or the period, of the execution of this portrait of Sophonisba; but, from the inscription upon it, mentioned above, I think it not altogether improbable, that it is the portrait of herself which she painted for *Annibale Caro*, and which her father, after he had sent it to him, almost immediately required Caro to return. The reader will find two rather interesting letters on the subject in Baldinucci. Sophonisba is said to have been a most sweet singer, which sufficiently accounts for the attitude and action in the picture. The figure of the old woman, I have little doubt, is that of the domestic represented in the game at chess, mentioned in p. 7.

comfort and content. The portion of sustenance which he allowed himself daily, was twelve ounces of solid food, and fourteen ounces of wine. From the Collection of Robert, second Earl of Sunderland.

A WOMAN'S HEAD, by PAUL VERONESE.—A pleasing and sweetly coloured picture, in excellent preservation. From the same Collection.

A MADONNA AND CHILD, by CARAVAGGIO.—A pretty gipsy-faced woman and her child. A good example of the vigorous colouring and strong effect of light and shade of this master. From the same Collection.

PORTRAIT, by TITIAN.—An admirable portrait of one of old Cornaro's grandsons. In the famous picture of the Cornaro family, in the possession of the Duke of Northumberland, this young man is there represented as one of the group of grandchildren behind the old men. Bought at Rome, by the present Earl Spencer.

A FARM YARD, by HONDEKOETER.—A magnificent and well painted picture of various fowl. From the Duchess of Marlborough's Collection.

A HEAD OF A WOMAN AS PSYCHE.—A noble specimen of the Roman School. By whom painted is not decided—but no one can doubt that the artist, whoever he may have been, ranks very high among the great masters of that school. Bought at Rome, by John, first Earl Spencer.

A BOY'S HEAD. An antique encaustic painting. The inscription in gilt letters, upon the mahogany frame by which this curious treasure is surrounded, is as follows; "An Ancient Encaustic Painting, found on the walls of a sepulchral Chamber near Beneventum; first opened for the gratification of *Georgiana, Countess Dowager Spencer*, and cut out from thence, under her inspection, in 1793, with the permission of *Ferdinand IV. King of Naples and Sicily*." Without such an authentic



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attestation, the spectator might doubt the genuineness of this extraordinary performance; which has all the freshness and force of a subject of yesterday's execution. Something like a similar specimen of ancient art will be found in Caylus's *Recueil d'Antiquités Egyptiennes, Etrusques, Gr. et Rom.* vol. i. p. 153, pl. LVI.

A DESCENT FROM THE CROSS, by SEBASTIAN BOURDON.—A striking and expressive representation of this awful scene. The light, brought to bear wholly on the principal figure, is very happily managed. The painter appears to have taken Poussin as his model while composing this picture, and certainly has not been unsuccessful in his imitation of him. From the Sunderland Collection.

A MAGDALEN'S HEAD, by DOMENICHINO.—A beautiful instance of this great painter's merit. He was one of the best of the Bolognese School, so rich in first rate talent. From the Sunderland Collection.

A FRAGMENT OF A CARTOON, by RAPHAEL.—The subject of which was the *Murder of the Innocents*. This magnificent specimen excites deep regret that the rest of the composition was lost in its passage from Rome to Antwerp, whither it was going to be executed in tapestry. Nothing can be finer than this head; nor can any thing give a better idea of the style in which Raphael executed his last and greatest works. The OPPOSITE ENGRAVING of it is here published for the first time. Purchased at Rome by the present Earl Spencer.

DEATH OF THE STAG, by SNYDERS.—A very fine and genuine picture of the master: nothing can be more beautiful or more touching than the expression of the stag's head. From the Collection of Sarah, Duchess of Marlborough.

A BATTLE, by BORGOGNONE.—A good picture of the master. From the Sunderland Collection.

A SKIRMISH BETWEEN TURKS AND CHRISTIANS, by LINGELBACH.—An uncommonly pleasing cabinet picture.

THE MIRACLE OF THE LOAVES AND FISHES, by G. BASSAN.—A favourable specimen of this expeditious artist.

LANDSCAPE, by SALVATOR ROSA.—Saint Anthony of Padua is preaching to the fishes—a bright and pleasing picture. The painter's monogram is very visible in the front ground. The human figures (and especially that of St. Anthony,) and the fishes are touched with the spirit and truth of a great master.

SAINT CHARLES BORROMEO CELEBRATING HIGH MASS, by DOMENICHINO.—A capital picture; probably an altar piece for some private chapel. The Saint's head is evidently a portrait of St. Charles Borromeo, and in all likelihood taken after death, from his head still preserved in its crystal shrine at Milan. Who the personage is, who appears to be devoutly attentive to the ceremony performing at the altar, is unknown; but the crown and the sceptre, beside him, denote him to be of illustrious rank. It may not be considered as improbable that, to testify his peculiar worship of St. Charles, the present picture might have been painted for him. From the Sunderland Collection.

A LANDSCAPE, by DAVID TENIERS.—A good picture. The figures in the front ground are very well painted. Purchased at Rome by the present Earl Spencer.

HERO AND LEANDER, by DAVID TENIERS.—Painted in imitation of the Italian Masters.

NOAH'S FIRST SACRIFICE ON COMING OUT OF THE ARK, by CASTIGLIONE.—An odd mass of strange articles—hair trunks, Persian carpets, and household utensils; nothing but anachronisms. A very good picture of the master.

A LARGE CHAPLET OF FRUIT SURROUNDING A BUST OF CERES: FRUIT by RUBENS, ANIMALS by SNYDERS.—A most beautiful and splendid picture; gay, soft, and brilliant. The animals are painted with admirable spirit and freedom. From the Sunderland Collection.

THE DRAWING ROOM.

THIS room is immediately connected with the Dining Room; and may be called rather the *Family Sitting Room*; it being used only in the morning, and the Long Library (to which the visitor is about to be speedily conducted) forming what is called the Evening Drawing Room. It is, however, adorned with several highly interesting pictures, as the following Catalogue evinces.

HEAD OF a HARPER, by SIR PETER LELY.—This head of an old blind harper is an uncommon performance of the master. Lely is usually seen as the PORTRAIT PAINTER of his day: and lords and ladies, beauties and courtiers, alone appear to have engaged his pencil. The picture under review proves that he was equal to a much higher line of art; and probably had his talents been as much encouraged in the prosecution of it, as his interest was stimulated by the countless temptations offered to it, through the vanity or the affections of portrait fanciers, he might have left a name worthy of being placed amongst the very first of his profession.

DÆDALUS AND ICARUS, by VANDYKE.—A very fine picture, and in perfect preservation.* The drawing of the young man's figure, especially the foreshortening of his arm and hand, and the carnation tints, so clear and pearl-like, are happy specimens of the painter's peculiar talent. From the Sunderland Collection.

VENUS AND ADONIS, by TITIAN. — A very fine picture, and a very beautiful composition. Adonis is eagerly withdrawing himself from the arms of Venus, in pursuit of his active amusement.

* This picture is noticed by Walpole: see his Works, vol. iii. p. 221.

Venus is reluctant to let him go, as she foresees the sad catastrophe impending over him; for his death was the result of the chase. Cupids and dogs are in the fine Italian back-ground. A second picture of this subject was painted by the master, for the Colonna family, with trifling alterations in the disposition of the back-ground. But the last prince of that family, from motives of devotion, had it much covered over with drapery. This was afterwards, as far as it was possible, obliterated; and the picture, thus restored, is at present in the possession of J. J. Angerstein, Esq. The picture under consideration is wholly free from restoration or retouching: and is exactly in the condition it was when Lord Sunderland prized it as one of the finest in his possession, and shewed it to Evelyn as a favourite purchase. See *Evelyn's Memoirs*; vol. i. p. 579-80. The expression, as to where it was, is ambiguous: Evelyn says "dining room and bed-chamber."

A BALL, by CORNELIUS POLEMBURG.—An exquisitely gay representation (as the OPPOSITE ENGRAVING testifies) of a large domestic society, enjoying themselves in various ways. Some dancing, others conversing, all amusing themselves after a repast, the remains of which attest the time of day. This picture is so different in subject from those usually seen of the master, that it raises a doubt whether indeed Polemburg be the painter of this truly interesting composition. But the monogram used by Cornelius Polemburg is ostentatiously displayed in the fore-ground. And *Palamedes*, the only artist, who, in the event of its not being the production of Polemburg, would be the painter chosen as capable of executing it, is named Anthony Palamedes,* and

* There were two Artists, brothers, of the name of Palamedes, or STAEVARTS, or Stevers. Of the christian name of the first, Pilkington gives us no account; but the choice of the subjects—"encampments with sutlers' booths, and battles of horse and foot"—proves that the above picture could not be by the elder: and although the younger Palamedes painted "conversations of persons of both sexes, as if they were engaged at cards, or at entertainments of vocal and instrumental music, or at feasts or dances"—yet the monogram of C. P. could never be intended for the initials of himself; and had he executed a picture like this, he would have been too proud to have withheld his own

MASKED BALL.





therefore can have no right to the monogram. It is from the Sunderland Collection; and has, from that time, been considered as a picture by Polemburg; being held, as it deserves to be, in very high estimation for its enchanting delicacy, silver-toned brightness, and extraordinary finish.

A SKETCH, by RUBENS.—This splendid composition and brilliant assemblage of rich objects, is apparently intended for the purpose of being woven in the tapestry of Brussels, in former times so highly renowned; and for which the greatest painters were employed to compose the designs. The subject is the celebration of one of the highest rites of the Jewish religion. The High Priest is at the altar to complete the sacrifice, and the magnificence of the scene is almost peculiar to the wonderful pencil of Rubens. The merit of this great artist is never perhaps so powerfully exhibited as in his sketches. He executed them entirely with his own pencil, which he could seldom afford time to do in his larger pictures, so extensively was he employed: while his sketches, of necessity, must be exclusively the work of his own hand. The genius which conceived, could alone guide the pencil which realised the conception. In this fine specimen of his great mind there are many *pentimenti*, or corrections, visible; which render it very interesting to examine this picture closely. It is part of the Sunderland Collection.

DIANA AND HER NYMPHS, BATHING, by VAN BALEN and VELVET BREUGHEL.—This is a very highly finished picture. That part of it which belongs to Breughel, is equal to any praise. The delicacy, the spirit, and the decision of touch, in the ani-

initials. The same may be said of Polemburg's disciple, JOHN VANDER LIS, who imitated his master so successfully, that his paintings are often taken for those of Polemburg. In this case he would have put his own initials. Walpole tells us that Polemburg painted "an inside view of Theobald's, with figures of the King and Queen, and the two Earls of Pembroke and Montgomery," &c. Why, therefore, might he not have painted the above? The objection lies in his having usually painted *out-of-door* subjects; but such objection, opposed to the above monogram, does not appear to me to be conclusive.

mals, birds, ornaments, and all the various small objects introduced, as accompaniments to the subject, are truly exquisite, and worthy of the wonderful pencilling of the master. The goddess herself, and her attendants, by Van Balen, are very far inferior in merit, and are true representations of a Dutchman's notion of ideal beauty; they are coarse, ill-formed, and slovenly designed.

PORTRAIT OF A LADY, by TITIAN.—A fine and beautifully coloured portrait of this favourite mistress of the painter. She appears to have been Titian's model for almost all his female characters. From the Sunderland Collection.

A SEA PORT, by CLAUDE LORRAINE.—The sun is nearly set, and the composition, as is ever the case with this celebrated artist, is grand, rich, and full of picturesque objects; but the broad shadows incident to the time of day selected by the painter, are a little darkened by age. From the Sunderland Collection.

A VENETIAN LADY AT HER TOILET, by TITIAN.—A splendid and uncommonly well preserved picture. The subject is not clearly made out; although evidently representing a scene in real life. The business of the toilet is disagreeably interrupted. The jewel casket, on being opened, is found to have been rifled of its precious contents. The angry blush, mantling over the bosom and face, and the indignant fire kindling in the dark eyes of the beautiful and haughty Venetian, prove her to be insensible to the soothing of her lover, who, shewing her herself in a mirror, seems trying to convince her that she requires not the "foreign aid of ornament." This portrait is exquisitely painted. A cardinal's coat of arms is twice introduced in the back-ground of this picture. It formed a part of Lord Sunderland's Collection.

MORNING AND EVENING, by JEAN ASSELYN.—Two pretty and cheerful landscapes, in which Diana and her nymphs going off, and returning from the chase, are beautiful accessories.

THE CRUCIFIXION OF ST. ANDREW, by LE BRUN.—A clear and good picture of the master, in which he appears to have attempted to imitate Nicolo Poussin; but his inferiority in taste is strongly marked in the outré expression of the attitude and countenance of the Roman magistrate superintending the execution of the martyr. It was engraved by Picart. From the Sunderland Collection.

HOLY FAMILY, by RUBENS.—A very pleasing picture, brightly and beautifully coloured. From the Sunderland Collection.

LANDSCAPE, by BERGHEM.—A most exquisite specimen of the master in his best style. Nothing can be better composed than the scenery, nor more soft than the silver-tone of the morning gray tint thrown over the whole picture. From the Sunderland Collection.

A GIRL WITH KITTENS IN HER LAP, by AGOSTINO CARRACCI DETTO IL GOBBO.—A merry little Italian maiden, probably a portrait. From the Sunderland Collection.

A SEA PORT—A CALM, by VANDERVELDE.—This picture and its companion, a violent Gale of Wind, are good and worthy specimens of the artist's powers. From the Sunderland Collection.

A BOY BLOWING UPON A LIGHTED BRAND, by SCHALCKEN.—A fine picture of the master, and a very happy example of his uncommon power of producing the peculiar effect of the light of fire. From the Sunderland Collection.

CLEOPATRA DYING WITH THE ASP AT HER BOSOM, by GUIDO RENI.—Guido, when a very young man, appears to have given a more than natural strength and depth to his shadows, from a great admiration which he is known to have entertained for Caravaggio, whose peculiarity in this respect he imitated. But his unequalled taste, and the exquisite elegance of his mind, seemed to have prevailed over his inclination to follow, in other

respects, the coarse and vigorous model who misled his youthful judgment.

This picture and its companion, a *LUCRETIA* in the act of stabbing herself, are good proofs of this fact. The shadows are too deep, much deeper than he practised in after life; but the design of these beautiful female figures is as perfect as any this great master ever produced—more especially the *Lucretia*. From the Sunderland Collection.

ACIS AND GALATEA—POLYPHEMUS AT A DISTANCE, NYMPHS AND TRITONS, by *NICOLO POUSSIN*. — The remarkable severity and good taste of this very superior artist in the selection of his subjects, make the picture under review rather a striking deviation from his usual correct choice: not that the representation of a well-known story in mythology is a circumstance to be wondered at, by a master whose profound knowledge of ancient learning distinguished him above all painters; but the mode of treating it is liable to an imputation, in which he is guiltless in every other picture known of his pencil. It is however a fine and genuine instance of the perfection of his design, beautifully and classically composed, and in perfect preservation. From the Sunderland Collection.

THE PERSONIFICATION OF THE FIVE SENSES, by *SIMON DE Vos*.—The subject is not agreeably treated, but the executive part is not to be surpassed. The brilliancy and sharpness of the touch, the beautiful clearness of the colouring, make up for the deficiency to be lamented in the composition. Its companion, by the same master, is a more agreeable picture, and a gay assemblage of careless revellers in the enjoyment of music and feasting, is admirably grouped and thrown together in picturesque confusion. The delicacy of the pencilling, and the effect of the sun-beams through the windows of the apartments, are beyond praise. From the Sunderland Collection.

A SHIPWRECK, by *BONAVENTURE PETERS*. — A very fine picture, and apparently a too faithful representation of a sad scene.

The figures, although so diminutive, are perfectly made out, and bear the closest examination. From the Sunderland Collection.

A SPANISH BAG-PIPER, by VELASQUEZ.—A good picture of the master. From the Sunderland Collection.

THE LIBRARY.

THE Library at Althorp occupies a suite of apartments, on the ground floor; of which the entire length—from the extremity of the first apartment, called *The Long Library*, to that of the fifth or last apartment, called *The Gothic Library*—cannot be less than two hundred and twenty feet. These rooms may be said, with very few exceptions, to be filled with books to the very ceiling. I shall begin with the first, or the LONG LIBRARY, in which the foundation of this magnificent Collection may be said to be laid.

THE LONG LIBRARY.

A screen, or partition, terminated by columns of the Ionic order, is at each end of this room; within about eleven feet of the extremity. The SUBJOINED PLATE will give a notion of one of these extremities, and the spectator will suppose the corresponding end, from which the view is taken, to be precisely like it. The figures introduced will also give a notion of the usual purposes to which this room is devoted; namely, as a Morning Sitting Room, or Drawing Room; and it is indeed considered the usual place of assembling, either morning or evening, by the visitors. From the partial contraction of the room, by means of these screens, the proportion is better preserved. The whole, in its present state, was executed by the late Mr. Holland, the architect, under his Lordship's directions, and is painted white—which colour, being balanced by the various hues of the bindings of the books, gives the entire room a gay and cheerful appearance.

In the day time, ample light is afforded by means of five large windows, which are seen on the left side of the house, in the exterior view of it. In the evening, as before observed, it is used



REMBRANDT'S MOTHER.

From the Original Painting by Rembrandt, in the Possession of Earl Spencer, at Althorp.

as a *Drawing Room*; where the company assemble on rising from the dinner table.

It is now scarcely twenty-five years since this room contained the *whole* of his Lordship's library; and *that* portion of it which, in the engraving, is seen through the pillars, was set apart for the reception of *EDITIONES PRINCIPES*, and *Books printed in the Fifteenth Century*. Here it was that Gibbon described himself "as having exhausted a whole morning (in company with the noble owner) among the first editions of Cicero."* Were that celebrated historian now alive, and engaged in a similar pursuit, he would find the toil of investigation a little more severe; as the number in that class of Books (preserved for the last twenty years at Spencer House) is prodigiously increased. The shelves, as seen in the view, and then occupied by early printed volumes, now contain a selection of volumes, in all classes of literature, which are distinguished for their rarity and condition, and for the beauty of their bindings; and which form, in short, a little series of themselves..

The corresponding end of this room—or that part from which the view is *taken*—is devoted almost entirely to *THEOLOGY*: the bottom shelves being occupied by *large paper* copies of the *Polyglott* and other *Bibles*. Before, however, we quit this Library for the adjoining apartment, it will be necessary to make the visitor acquainted with the *PICTURES* which it contains, and which are grouped (if I may so speak) in the centre of the room, about the fire-place, as the annexed view shews. The principal of these, both for size and intrinsic merit, is supposed to be

REMBRANDT'S MOTHER, by HER SON.—The *opposite plate* will give the best idea of the composition of this picture; and the observer cannot fail to admire the consummate care and skill with which the whole is executed. The *chiaro-oscuro* (of which however the effect is materially injured by its being placed *opposite* the light,) is as perfect as it is charming. Seen by lamp-light, the spectator cannot fail to be struck with its force and beauty. The figure in question is habited in a vestment of a yellow tint. Her head-dress is of a dark and variegated pattern. The

* *Life and Memoirs*, vol. i. p. 289. 4to. edit.

cloak is of a dark, or almost blackish tint. The curtain is a deep neutralised green; a colour, of which all painters, from Titian to Reynolds, have been exceedingly fond; but no artist has managed it with more magical effect than Rembrandt. This fine painting has never been before engraved; and if any criticism may be offered upon the present graphic production, it is, that the countenance is rendered a *little* too young. It was executed from the copy, made in water colours, by the late Mr. Satchwell — now in possession of Earl Spencer. The original picture was in the Collection of Sarah, Duchess of Marlborough.

Under the Rembrandt, A ROUND LANDSCAPE, by BREUGHEL.—A pretty little bit. The scene a wood, and the birds and foliage most delicately handled.—On the right hand, A CONCERT OF BIRDS, by VAN KESSEL:—a miraculous display of the power of his pencilling and of his miniature touch. Each bird, although very diminutive, is so perfect, that it would bear examination through a microscope. On the left hand is a delightful little LANDSCAPE, by BREENBERG. The nymph who is bathing is said, in the old catalogues, to be by Polemburg. This little landscape is one of the most genuine and brilliant pictures at Althorp.

Under these three small pictures, are two frames filled by PORTRAITS IN ENAMEL:—of the following personages; two of *John Duke of Marlborough*, by Zinck: two of *Sarah Duchess of Marlborough*, by an unknown artist: *Lewis XIV*, *Cardinal Richelieu*, and an *Unknown head* of beautiful execution, by Petitot: *Lord and Lady Granville*, *Lady Anne Sunderland*, and *Lady Rachel Russell*; by artists unknown.

Three oblong pictures by DAVID TENIERS.—This artist often attempted subjects in the style of the Italian masters. These under review are cases in point. The subjects are mythological; and although the failure in giving gods and goddesses, nymphs and tritons, Cupids and sea monsters, grace or classical dignity, is truly ludicrous; yet in spirit, sharpness, clearness, and matchless brilliancy and lightness, he far surpasses the Italian school. These three pictures, and their companions on the other side of

the chimney, were painted for the purpose of forming the panels of a *Corbeille de Mariage*, or casket, in which marriage gifts are offered to foreign brides by the bridegroom on their wedding day.

Two small pictures of Teniers, of **BOORS MERRY AND HALF DRUNK, WITH THEIR WINE JUGS IN THEIR HANDS**. Above these are two very interesting cabinet pictures in the best style of the Italian school. That on the left hand is the **NATIVITY**, by **BAROCCIO**: a most happy composition, and perfect in expression and effect. All the light proceeds from the holy child, and strikes beautifully on the mother, kneeling by the crib, and on a group of angels hovering over them. Sir Joshua Reynolds studied this identical picture very many times, while he was composing the Nativity which forms the centre of the window at New College, Oxford. The present is from the Sunderland Collection.

The picture on the right hand is a very excellent specimen of the Bolognese school—**A ST. FRANCIS**, by **GUIDO RENI**. The head and hands of the saint are finely painted, and the expression of the countenance most beautiful. From the same Collection.

Right side of the Chimney, at the bottom, **A DUTCH VIEW**, by **VAN MOSKER**, a scholar of Hobbima. Three long pictures by **DAVID TENIERS**. On the left of the upper one are the portraits of two great artists, the elder of whom is **MICHAEL ANGELO BUONAROTTI**, the other **GIULIO ROMANO**. They are painted by Sebastian del Piombo, Michael Angelo's favourite scholar; altogether forming a singularly interesting picture.

On the right hand of the Teniers, A small **LANDSCAPE**, by **MOLA**.

Above these, on the left hand, are **AN HOLY FAMILY**, by **CARLO MARATTI**.—A pretty cabinet picture; and on the right of it a **LANDSCAPE**, by **MURILLO**, representing the Entrance of the Grotto of Pausilippo, near Naples. An uncommon and beautiful picture of the master. All these are from the Sunderland Collection.

At the top, on the left hand of the chimney, two small pictures, with cattle, by BERGHEM; and a MADONNA AND CHILD, by PIETRO PERUGINO, who was Raphael d'Urbino's master, in the centre.

At the top, on the right hand, Two small LANDSCAPES, by an unknown hand; and in the centre, an ENTOMBING OF CHRIST, by ANDREA SCHIAVONE.

From the Long Library, the visitor retires, between the pillars seen in the view, to the second room—which may be designated

THE RAPHAEL LIBRARY.

It takes this name from a very fine picture of the *Holy Family*, by that master, which hangs over the fire-place.* This picture is painted in the second style or manner of Raphael, and the figures are of the size of life. It was purchased by the present Earl Spencer when he was in Italy, in 1785, from a noble family in whose possession it had remained ever since the time of Raphael. By original documents, it was proved to have been expressly painted by him, for an ancestor of the same noble family. It is painted upon plaister, about three inches in thickness, laid upon wood. There is another similar picture, by the same master, but with a different back-ground, in the Royal Collection at Naples. In the order of the arrangement of the books, this Library contains a very choice collection of *Poetry* and *County History*; most of the latter class being upon large paper. To the left, on quitting it, is hung up a curious old hunting horn,† of ivory, of the execution of the xvth century, and of foreign workmanship; presented to his Lordship by George Ashby, Esq. of Haselbeach, in Northamptonshire.

* For some other subordinate notices, connected with it, see the *Bibliographical Decameron*, vol. iii. p. 389.

† In the Althorp Library is a very fine, but not quite complete, copy of that rare and most singular book, entitled, *An Accademie of Armory, &c. By Randle Holme*, [1688] Folio . . . being a sort of Encyclopædia, in its way. In the 111^d Book of this work, are instructions for “blowing a horn,” which, for aught I know to the contrary, might have been put into practice by the above instrument; for surely it seems calculated, in every respect, to do justice to



W. 13.

VISCOUNTESS ALTHORP.

Age 15. 1791.

From an Original painted by Sir J. Reynolds, at Althorp.

Engraved by J. Smith, sculp.

From this room you go immediately into

THE BILLIARD LIBRARY.

This room is so called, from a billiard table being placed in the middle. This library is lighted by three large windows, of which the centre is made to be raised up, with small folding doors below, through which you walk into the park. This room contains, in the order of arrangement, a fine collection of *History* on one side, with the continuation of *Poetry*, on the other. But this room has other attractions, which cannot fail to delight a lover of the fine arts. Here are two of the finest specimens of the pencil of Sir Joshua Reynolds, which this mansion contains. They are the portraits of the present MARCHIONESS CAMDEN and VISCOUNT ALTHORP—the latter when four years old. As this is presented to the reader, through the medium of the OPPOSITE ENGRAVING, it may be only necessary to observe, that the portrait of Lady Camden is in a fine state of preservation. The head-dress is a pink muslin, encircled by white beads. The girdle, or sash, is of a yellow tint: the drapery is white. The *attitude* is undoubtedly one of the most hazardous for a painter to execute with grace and good effect; but difficult and extraordinary indeed must have been *that* attempt, in which the pencil of Reynolds could have failed. There is a glow and radiance about the whole of this picture, which is perfectly magical: the etching from it, by the late Schiavonetti, in the dotting style, is undoubtedly a faithless resemblance. Under the portrait is

An interesting picture by CALLOT, representing the LANDING OF THE DUKE OF BUCKINGHAM on the island of Rhè during

such directions as these. On “The Mort or Death” of any deer. “*Tone Ton Tavern Ton-tavern Ton, ton, tavern.*” To call the company in the morning; *Tone, tavern, tavern tavern tone ton-tavern*: The stroaks to field. *Ton-ton-tavern, tone-ton-tavern, ton-tavern, ton-tavern, tone tavern, tavern tone.* To uncouple the hounds. *Tone tavern, tavern, tavern, tavern, tavern, ton-tavern tone.*”

the siege of La Rochelle. The details are curious; and the costume, and arms, and military arrangements, are very worthy of close examination.

THE PORTRAIT of the present VISCOUNT ALTHORP is a performance of great sweetness and ability. The colouring, in parts of the drapery, is flown a little; the usual result of those pictures of Sir Joshua in which the white colour predominates. The dress is wholly white, with the exception of the sash, which is light blue. This picture has never been before engraved. Below it, hangs

A very pretty LANDSCAPE, by VAN GOYEN—surprisingly clear, and brilliantly sketched: a very genuine specimen of the master.

You now resume your bibliographical journey, and enter a fourth book-room, which is called

THE MARLBOROUGH LIBRARY,

from the PORTRAIT of that great General, which is hung over the fire-place. This is said to have been the favourite portrait of the Duchess. It represents the Duke, as the OPPOSITE ENGRAVING shews, shortly after his return from one of his continental campaigns. His countenance has a browner tint than is usually seen in his portraits; but the Duchess, having before had her husband's likeness taken as the handsomest *fair* man, declared that the present should represent him as the "handsomest *brown* man"—in England. It has never been before engraved. Of the PAINTER, nothing is known with certainty; and it must be allowed that this countenance of the Duke differs much from the usually received portraits of that great man. I cannot also but consider it as the most genuine one; and as most worthy of the reputed beauty of the original. This room is precisely of the dimensions of the RAPHAEL LIBRARY, and is commonly used as an Evening Drawing Room for the family when they are alone. The class of books contained in it, are chiefly *Voyages and*



T. W. del.

Worthington S.

JOHN, DUKE OF MARLBOROUGH.

*From the Original Painting in the Possession of
Earl Spencer at Althorp.*

Travels, and *History*. Among the latter, the curious will not fail to notice one of the completest sets in England of that rare and truly wonderful work called the *Acta Sanctorum*, in fifty-five folio volumes.

Thus far the visitor has been conducted over what may be called the *old* suite of apartments, devoted to the Library; although it is scarcely six years since this last room—heretofore his Lordship's bed-chamber—was thrown open for the reception of the overflowings of such a progressively increasing Collection. We have now to tread *new* ground. Previously to his Lordship's leaving England for Italy, in 1819, a plan was projected for building a new room, of the Gothic form, for the reception of more books—and which was to communicate to the room, just described, by means of a CORRIDOR. This plan was carried into effect during the year of the absence of the Earl and Countess; and in the following year, 1820, the Christmas revelries at Althorp extended to this Gothic room. It is indeed a beautiful and appropriate apartment; with a surrounding gallery, six feet in width, lighted by four Gothic windows. In this gallery there is ample room for chairs and tables; and the studious may steal away from the animated discussions carried on below, to the more perfect enjoyment of their favourite authors. The spiral stair-case, leading to this gallery, is as neat in appearance as it is admirable in contrivance: no space being lost for the reception of books.

But we must not forget that this new member of the mansion is connected to the old body by means of a CORRIDOR; in which are several pictures, recently placed there, and which call for a particular description. At the bottom of it, near the entrance to the Gothic Library, is a BUST OF HIS LORDSHIP, (upon a term) executed by CHAUNTREY, and considered to be a strong resemblance.

A SKIRMISH OF CAVALRY, by BORGOGNONE.—A small picture, very spirited, and in the best manner of the master.

A LANDSCAPE, by GASPAR POUSSIN, with shepherds in the fore-ground. The tranquillity of the scene, the depth and clear-

ness of the whole, are remarkable ; and in this picture are seen many of the peculiarities of the master.

A beautiful little bright picture, representing a VIRGIN AND CHILD, with St. Francis, in an attitude of devotion, and some other figures, by ROTHENAMER. A perfect gem of its kind.

A most beautiful picture, by P. WOUWERMANS. — A GENTLEMAN UPON A CURVETTING HORSE, with a riding-master standing by, and giving him instructions ; several spectators are on one side, while on the other a beautiful white horse is breaking loose and pursuing another. The landscape and the sky have the usual beauty and softness of this master's paintings.

THE MARRIAGE OF ST. CATHERINE, by CARLO DOLCI. — The attitude of the Virgin is simple and graceful ; the kneeling figure of St. Catherine has also a good deal of merit, and her drapery is finely disposed. The colouring of the whole is excellent.

A COTTAGE ON THE BROW OF A HILL, with a road by the side of it, along which a lady is riding at a round pace, followed by a falconer, with a hawk upon his fist, and a greyhound in a string ; while other figures are seen descending the hill beyond the lady. This beautiful picture is by WOUWERMANS. The clouds are breaking away, and the sky brightening on the left, so as to set off the principal figures ; and the shade on the right is relieved by a white horse, beautifully painted. A companion to that before described by the same artist, and equal to it in merit.

A MAGDALEN AT HER DEVOTIONS, in a secluded scene. She sits barefooted, and, with dishevelled tresses, and her hands folded upon her bosom, is intent upon a skull and some pious book open before her upon a projecting rock, above which is a crucifix. A sylvan glade, with a brook running through it, very brightly painted, form the back-ground. Several birds appear amongst the trees and on wing, and a lizard and a butterfly are seen in another part of the picture. It is the joint composition of three masters—the landscape being by PAUL BRIL—the Mag-

delen, after ANNIBAL CARACCI, by ROTHENAMER, and the birds by Van KESSEL.

THE DAWN OF A BRILLIANT DAY shining on a calm sea and upon a bold and picturesque coast; by PYNAKER. In the foreground is a boat full of figures, comparatively in the shade; and in the distance a ship with all sails set, in a very beautiful light. This picture can scarcely be surpassed in brightness, softness of light and shade, and beauty of tint.

A HOLY FAMILY, by ALBANO.—In the principal group the figure and colouring of the infant Christ, and of the drapery that surrounds him, are particularly to be remarked. The landscape is beautiful; and the whole forms one of the most pleasing pictures of the master.

A Copy, upon a small scale, (twenty-eight and a half inches by twenty-three inches) of RAFFAELLE'S TRANSFIGURATION, by BAROCCIO.—It has very extraordinary merit in drawing, colouring, and fidelity in details, especially in the heads; and the value of this early copy, which is in the highest preservation, is now much enhanced, by the serious damage lately done to the original by picture-cleaners and restorers.

ST. JEROME AT HIS STUDIES, by STEENWYCK.—The Saint sits in an apartment which appears to be a sacristy, as it has a pulpit on one side of it, and opens into a deep gothic oratory. There is a fire-place and over-hanging chimney opposite the pulpit, and books, and a variety of other objects in the room. A lion is lying on the floor, and is introduced as the symbol of the saint. A very brilliant picture, and in Steenwyck's best style; the perspective is admirable, and the nicety of the finishing exquisite.

A SHEPHERDESS, by BLOEMART.

LANDSCAPE, by ALBERT CUYP. — Although this picture has not the golden splendour which often distinguishes the works of

this master, it has yet much warmth of colouring and softness of touch. In the fore-ground are cattle and sheep very skilfully painted in various groups. The head of a ram, conspicuous in the front of the picture, is singularly well done. The distance is glowing with a red evening sky, beautifully coloured.

A PIPING GOATHERD, with a goat looking up, and as it were listening to him, by BLOEMART. The Companion to the preceding, by the same Painter.

A PERSONIFICATION OF CHARITY, by CARLO CIGNANI.—The figure is in a reclining posture, resting upon one arm, while the other is extended gently to raise the drapery over the head of a sleeping infant. She looks earnestly and complacently on the babe. Another child is at her breast, and a third is flung back upon her lap. There is a fine distribution of light over the whole centre of this picture, which is the first beauty that strikes the spectator; but, on a closer examination, the expression and the beautiful design of the female head, together with its masterly execution, produce an admiration of a higher kind.

MASKERS, by WATTEAU, and its Companion, A LADY PREPARING TO SING TO A GUITAR, which a man is tuning. Both pretty pictures, and the colouring of the latter, especially, very good.

A SEA PIECE, by W. VANDERVELDE.—Ships in port; amongst which is a man of war just arrived, lowering her sails, and saluting.

A FLIGHT INTO EGYPT, by CARLO MARATTI.—One of the best pictures of this master. The Virgin's head is singularly beautiful. This picture was engraved by Jac. Frey at Rome, 1735.

A LANDSCAPE, by DECKER.—The sky, and trees against it, are well painted, in Ruysdaal's manner.

Over the Japan cabinet, west side, HERMITS IN A CAVE; peasants bringing them food, and receiving spiritual instruction in

return. A remarkably pretty picture of DAVID TENIERS, in his best style.

All the pictures in this Corridor were part of the Sunderland Collection.

Having thus conducted the visitor through the Corridor, we enter, and examine more particularly,

THE GOTHIC LIBRARY.

The eastern and western extremities are nearly wholly occupied by gothic windows, glazed with plate-glass; which, in addition to the four smaller windows above the gallery, afford abundance of light. In the further, or eastern extremity, there is a bay-window; of the construction of those of the time of Queen Elizabeth. This window may be separated from the room, in case of extremely cold weather, by means of a couple of glazed doors, which are made to retire within the solid part of the building, and to draw out, and meet in the centre, as occasion may require. Sofas, chairs, tables, of every comfortable and commodious form, are of course liberally scattered throughout the room. The bay-window looks into the pleasure-garden, or rather into a luxuriant shrubbery; where both serpentine and straight walks invite to a ramble among larches, elms, and oaks—the two latter, of a size and antiquity not exceeded by any in the park. Running parallel, a little to the right, is the flower-garden of Lady Spencer; of small dimensions; but neat in trim and perfect in cultivation. Upon the whole, it must be confessed that this room, both within and from without, has a character peculiarly BOOKISH—and such as we might suppose to belong to a well-endowed monastery.

The only embellishment in this room, in the character of a *picture*, is a small and beautifully executed portrait of the family's ancient poetical relative, SPENCER.* The history of its occupying the present place is thus told in an inscription pasted at the back:

* See page xii. ante.

"This portrait of Edmund Spencer, the author of the "*Faerie Queene*," is a copy, painted by RÆBURN, in 1820, of the original, in the possession of the Earl of Kinnoul, at Dupplin Castle, N. B. Another original portrait of this great poet was known to have been at Castle Saffron, in the county of Cork, Ireland, situated in the neighbourhood of Kilcolman Castle, the residence of Spencer, which was destroyed by fire before his death. This picture, in consequence of the roof of Castle Saffron falling in from neglect, was utterly destroyed; a fact ascertained by Admiral Sir Benjamin Hallowell, during the period of his command in chief of the port of Cork in 1818, at the request of George John Earl Spencer, K. G."

In this Library are placed what may be called the finer copies, and especially those upon *large paper*, in all classes of books. The shelves, upon which the folio volumes are placed, contain a display—which, for *their extent*, I do not remember to have seen exceeded either at Paris or Vienna. Being nearly on a level with the eye, and coming immediately in view, the knowing spectator cannot fail to be struck with the richness, choice, and extraordinary worth of the treasures which he surveys; and of which a careful investigation only confirms the accuracy of a first impression.

Thus has the reader been made acquainted, in as summary a manner as possible, with the *locale* of the ALTHORP LIBRARY; although it should be mentioned that the dado, in the PICTURE GALLERY—which is one hundred and fifteen feet in length—is fitted up with shelves about four feet from the ground, for the purpose of holding those works for which there may be no room in the Library below. It is barely possible, even for the most uninterested visitor, to walk through the apartments in which this extraordinary library is deposited, without being struck with the general beauty of the copies and of the bindings. Such an assemblage of valuable, rare, and precious books—the result of the ardour, judgment, and liberality of ONE MAN—its present noble owner*—while it has very few similar examples in our

* It is true, that Lord Spencer's father purchased the library of Dr. George, head master of Eton School, which contained about five thousand volumes: and of which a great part consisted of volumes of Miscellaneous Tracts—

own, or other countries — cannot fail to produce reflections the most congenial with enlightened minds, and of the most honour-

among which there are some, doubtless, of a peculiar rarity. But it is not less true, that most of the remaining volumes have been exchanged for better copies; and that, of *all* those of the xvth century, only *one* copy (I believe) is preserved; namely, the Lascaris of 1476: see *Bibl. Spenceriana*, vol. iii. p. 76. The books, from the old Library, are known by the arms of John Earl Spencer, with a roman capital letter, inscribed with the pen, below. Besides this library of Dr. George, there was a small collection, some of which were rather curious old English books, belonging to the family in the earlier times of their inhabiting Althorp, and before the creation of the first Lord Spencer, in 1603—as appears by the family crest stamped on the binding of a few of them, without a coronet. Before the purchase made from Dr. George's executors, these books were kept in very coarse old wooden cases, in what is now the Dining Room, but what was then the Billiard Room.

As a specimen of the contents of one of these volumes, in 12mo. lettered MISCELLANIES, at the back of the binding, I present the reader with the following titles of the pieces contained in it. It is numbered 7257.

1. *Ane Detection of the duinges of Marie Quene of Scottes*, &c Original edition, in the black letter. Rare. Reprinted by Constable.

2. *Two Centvries of Pauls Church-yard*: &c. Without date, with the arms of both Universities printed in the title-page. This is yet an amusing book, and somewhat scarce. It ends thus: "*Finis Bibliothecæ, & (proh dolor!) Parliamenti.*"

3. *Verses written by Severall of the Author's Friends; to be reprinted with the Second Edition of Gondibert*. London 1653. Only eight leaves, including the title. Scarce.

4. *The Incomparable Poem Gondibert. Vindicated from the Wit Combats of Four Esquires, Clinias, Dametas, Sancho, and Jack Pudding*. 1653. The same number of leaves. Of the same rarity.

5. *A Newe Booke called the Shippe of safeguarde, wrytten by G. B.* Anno 1569. Imprinted at London by *W. Seres*. In the black letter. The autograph of the celebrated *Francis Thynne*, 1569 (concerning whom see Todd's Memoir of Gower and Chaucer, 1810. Introduction, p. x.) is at the bottom of the title-page. This is the only copy of the book with which I am acquainted. Mr. Haslewood favoured the public with an analysis of its contents, in the *British Bibliographer*, vol. ii. p. 618—634.

6. *The Pleasant Fable of Hermaphroditus and Salmacis. By T. Peend Gent. With a morall in English Verse. Anno Domini 1565. Mense Decembris*. Contains Signature A to C, in eights. Printed by *Colwell*. Original edition. Of great rarity. In the black letter. Ritson. *Bibliog. Poet.*

able and flattering description in favour of the founder of such an intellectual banquet.

p. 296, supposes this to have been previously printed in 1564, but I doubt the existence of such edition.

7. *The excellent Historie of Theseus and Ariadne, &c.* By Thomas Vanderdorene. Imp. by Rycharde Johnes. 1566. 28. of Januarie. In the black letter. First edition. Very rare.

8. *A poore mannes beneuolence to the afflicted Church.* Imprinted at London in little Britaine by Alexander Lacy 29 Jan. 1566. In the black letter.

9. *Treatise of Dreames.* (Title wanting.) In the black letter. No imprint at the end.

10. *A short Discourse of the meanes that the Cardinal of Loraine vseth to hinder the stablishing of peace, & to moue new troubles in Fraunce.* Imp. by H. Bynneman for Lucas Haryson. 1568. In the black letter. First Edition. This book also belonged to Francis Thynne, and has his autograph, and the price (ijd.) marked at the top of the title-page. There are some horrible narratives disclosed in this book. Among them, at F. j. rect., is related the murder of a Captain Gosse—"whose wife was constrained to hold the candle to light the murtherers, while they hewed her husband in pieces." But there are hardly colours black enough for the historian to use in his delineation of the character of the Cardinal of Lorraine.

11. *A Poesie in forme of a Vision, briefly inueying against the moste hatefull, and prodigious Artes of Necromancie, Witchcraft, Sorcerie, Incantations, &c.* Compiled in Metre by I. H. Printed by Rowland Hall, 1563. In the black letter. A very uncommon little volume. Every herb of the field seems to be thrown into the alternate rhyme stanzas of this poem.

There was no herbe, nor pleasant flower
in such a felde to knowe:
But might be sene most fruitfully
within this feilde to grow.

.
The Hartsease, and the Pacience
and crimsen Pimpernell:
The Camnock, and the Cammomille
and caunterbury bell.

Rosecampany, Maudlen, and Coste
and London touft so red:
Agrimony, and Lians toth,
that children caule pisbed. A iii—iiii

The whole passes in a dream or vision. Ritson was ignorant of the author.

It is, in short, a GENERAL LIBRARY; one, which, with the exception of merely technical or elementary works upon *Law*,

12. *The Grants, Ordinances and Lawes of Romeney Marshe.* At the end: *Londini, &c. Thom: Berthelet.* 1543. I take this to be the *first edition* of this celebrated Ordinance. Consult the *Typ. Antiq.* vol. iii. p. 322. From which it is evident that neither Herbert nor myself had seen the book. The name of Francis Thynne also appears in this volume, at the top of the title. It contains A B, in eights: the imprint, on a separate leaf, forming B viij.

13. *A Seconde declaration of the Prince of Conde.* Imp. by Henry Sutton for Edward Sutton, &c. 1562. In the black letter.

14. *De Civilitate Morum Puerilium per Des. Erasmus Rot. &c. Antverpiæ.* 1554. The name of the original proprietor of the book is cut off.

The time is not *very* remote, when this DUODECIMO VOLUME, containing probably about 450 pages, would have produced, at a public auction, a sum little short of fifty guineas.

Among the *Quartos*, denominated MISCELLANIES, there is one which has not fewer than a hundred and fifty tracts of prose and poetry. Another, numbered 6912, contains the following tracts; of which the reader will appreciate the worth as he becomes better acquainted with them. They are bound in an old vellum cover, and have the number 6912 in the fly leaf, whereon the old Spencer Arms are pasted.

1. *The View of Fraunce.* London printed by Symon Stafford. 1604. 4to.

2. *The first and second part of the History of the famous Euordanus Prince of Denmark; with the strange Adventures of Iago, Prince of Saxonie: and of both their severall fortunes in Loue.* At London, printed by J. R. for R. B. and are to be sold on Paules Church-yard, at the Signe of the Sun. 1605. 4to. In the black letter. I have reason to think that this curious "history" is unknown to most of our lovers and readers of old black letter romance. There are no numbers to the folios, and the two parts extend from A to Z—A a and B b—all in fours.

3. *The Downefall of Popery.* Proposed by way of a new Challenge, &c. Printed by Thomas Purfoot, &c. 1605. The author is Thomas Bell, who was a converted Papist and a very shrewd writer. pp. 155.

4. *Ratseis Ghost, or The second Part of his madde Prankes and Robberies.* Printed by V. S. and are to be sold by John Hodgets in Paules Church-yard. Date supposed to be cut off. In the black letter. The loss sustained by the absence of the *first* part of these "mad pranks" may be easily conceived, when the reader learns, not only that this *second part* is UNIQUE, but that no account of it, in any shape, has yet appeared before the public. Nor is the present a fit place for amplitude of detail. A rude wood cut of Ratsey's Ghost—a figure naked to the waist—with a fire ball in one hand, and what looks like a torch

Botany, and *Medicine*, admits works of the highest character upon ALL branches of LITERATURE and SCIENCE; and astronomy, chemistry, mathematics, fortification, and other similar branches, will be found here as well those of philology, lexicography, belles-lettres, and divinity—in almost all languages.

in the other, is in the title-page, between the title and the imprint. Ratsey appears to have been a mad, harum-scarum fellow—in drinking, thieving, and cheating, &c.; having two comrades, of like propensities, in *Snell* and *Short-hose*. The running title is “Ratsey Ghost.” The first chapter is entitled, “*A pretty pranke passed by Ratsey, vpon certain Players that he met by chance in an Inne: who denied their owne Lord and Maister, and vsed another Nobleman’s name.*” The second chapter, “*How Ratsey robbed a Tapster of Maidstone, and gulled him the next day, being disguised.*” The third, “*A pretie conceit past vpon Ratsey by a fellow that he rob’d of ten pounds,*” &c.

Ratsey is betrayed (like many of his fraternity) by his most intimate friend and fellow robber, Snell. And the last chapter treats “*Of Ratseys demeanour towards the Sheriffe, and his carelesse carriage at the time of his execution.*” I select a good portion of this chapter. Ratsey “having receaued the dolefull doome of death, being brought to the place of execution, Maister Sheriffe (saies he) though life faile me, yet while I doe liue my heart shall not faint me. I sorrow not to dye, but I grieue at the manner of my death. For might I in the field incounter the enemie, and so dye, it would nothing discontent me. Might I be praie to some wild beast, and so perish, I were a happy man. But to fall into the hangman’s handes, oh mee thrice miserable and unfortunate! Euerie wrong I haue done (called now to remembrance) wrings a drop of blood from my heart. There is nothing [like vnto] to the worrne of Conscience: no hell to [like vnto] a minde toucht with guilt. But doe me one fauour, I pray you, Maister Sheriffe, before I die? What’s that Maister Ratsey? quoth the Sheriffe. Faith nothing (saies he) but that I might see the others die before me, especially that villain *Snell* that betrayed mee,” &c. The tract contains F 3, in fours.

5. *The Fraternitie of Vacabondes, &c. where unto also is adioyned the xxv Orders of Knaues, &c. Confirmed for euer by Cocke Lorell, &c. Imp. at London by W. White dwelling in Cow Lane. 1603. 4to. Original, and rare edition.*

6. *The Flea: sic parua componere magnis. London, Printed for John Smethwick, &c. 1605. 4to.* A large wood cut of a shepherd in a tree; with a bull sitting in a chair; a fox, rat, dog, and four elephants, below the tree. The author is *Peter Woodhouse*, whose two dedicatory epistles preceded the text. Then a poetical address, “*In laudem Authoris,*” by *R. P. Gent.* On sig. B, the poem begins with the title of “*Democritus his Dreame*, (which is the

The reader will probably now expect SOME ACCOUNT of the Treasures of a LIBRARY, through which he has only passed in a hasty manner, but which may have been sufficient to excite a curiosity for more full and particular information. With every disposition to gratify his wishes, it must, at the same time, be obvious to him, that THE PRESENT is not the place for a *descriptive Catalogue* even of the principal articles in each department; but while he will here find little better than partial notices of some of the more remarkable and magnificent copies of Books in the branches of *Literature* and *Belles-Lettres*, he must admit that such a partial selection has been in some measure compensated by an account of the various impressions of BIBLES and TESTAMENTS, and of portions of the SACRED TEXT, in almost all languages, which are contained in this extraordinary Collection. While this task has been executed from a paramount professional feeling, it must at the same time be observed, that it may be questioned whether the departments of CLASSICAL LITERATURE, in the Greek, Latin, and Italian Languages, be not of yet greater extent and value.

running title throughout) Or the Contention betweene the Elephant and the Flea." The verse is in heroic rhyming couplets; but the poem is desperately dull—fully justifying what the author says at the end. (D 5, in fours.)

Many, many things haue written,
When th' ad better still haue sitten.
Peraduenture so had I:
Yet I knowe no reason why.
It's a foolish toy I write,
And in folly most delight:
Then (I hope) it will please many,
And not be dislikte of any,
Euen from tales of *Robin Hood*,
Wise men always picke some good.
None (I trust) offend I shall,
So I take my leaue of all.

Peter Woodhouse.

My friends Messrs. Douce and Heber inform me that they never saw, nor heard of, another copy of this singular production.

6. *Humors Antique Faces. Drawne in proportion to his seuerall Antique Iestures.* London Imp. &c. for Henry Rockett, and are to bee solde at the long Shop vnder S. Mildred's Church in the Poultrie. 1605. 4to. A rare piece; being a collection of epigrams in heroic verse; on signatures A—D, in fours.

BIBLIA POLYGLOTTA.

BIBLIA POLYGLOTTA. *Compluti.* 1514. Folio,
6 vols.

A beautifully fair and full-sized copy. Bound in yellow morocco. Consult the *Bibl. Spenceriana*, vol. i. p. 72.

——— *Antv.* 1569, &c. Folio, 8 vols.

A truly magnificent, and perhaps unique copy; upon LARGE PAPER—formerly in the collection of De Thou. The three latter volumes are unluckily upon small paper; but still were the property of the same illustrious owner; from which it is most probable that they were never executed upon large paper. This copy is bound in red morocco.

——— *Paris.* 1645. Folio, 10 vols.

An exceedingly fine copy, in French calf binding, with gilt leaves. Formerly in the Crevenna library. It is a mistaken notion to suppose that there are copies of this work upon large paper.

——— *Londini.* 1657. Folio, 6 vols.

One of the noblest sets of volumes in the world—upon LARGE PAPER. The rarity of the work, in this condition, is extreme. In our own country there are about *five* other similar copies;* of the *twelve* only which were so struck off. The present, in its original blue morocco binding, was obtained of Mr. Payne; who purchased it at Paris in the beginning of the revolution. In general, copies of this character are bound in twelve volumes; as their thickness, in six, is enormous: yet that act would be considered as little short of bibliographical sacrilege,

* A copy of this kind is in the Library at Lambeth, in that of St. Paul's Cathedral, in the British Museum, in St. John's College, Cambridge, in the Library of His Majesty, and in that of Shrewsbury School. Each of these copies has the LEXICON also upon large paper.

which should disturb the original order, or diminish the massive dimensions, of this almost matchless set of books. The copy is a *royal* copy, as are, I believe, all those on large paper; but his Lordship possesses *another* copy, in plain good calf binding, upon small paper, (along with the *Lexicon of Castell*,) which is called the *republican* copy. Unluckily the copy of *Castell*, belonging to this set, is upon small paper; but it is a very fine one, bound in blue morocco.

The reader, I trust, will allow me to refer to my former bibliographical labours upon these Polyglott Bibles, as found in the *Introd. to the Classics*, vol. i. p. 1—35; but more especially to the labours of my friend the Rev. H. J. Todd, in his *Memoirs of the Life and Writings of the Editor of the Polyglott*. London, 1821. 8vo.

BIBLIA PENTAPLA. 1. *Der Romisch-Catholischen.* 2. *Lutherischen.* 3. *Reformiten.* 4. *Der Judischen in Alt Test. des Jos. Athiæ der Neve in N. T. John Herrich Reitzen.* 5. *Der Hollandischen durch Herm. He Hol. Hamburgh.* 1711. Quarto, 3 vols.

In the small, closely printed black letter—upon very indifferent paper. This copy is in vellum binding, with blue morocco backs.

BIBLIA SACRA QUADRALINGUA. *Sc. Syr. Græc. Vulg. Lat. et Germ. Accurante REINECCIO. Lipsiæ.* 1713. Folio.

Although this Polyglott edition of the sacred text be inferior to the larger ones published at Antwerp, Paris, and London, it is nevertheless superior to all the minor ones. Masch dates the edition 1550: but the present copy, containing only the N. T., is of the above date. The Latin version is Schmid's, the German that of Luther. A copperplate frontispiece preceeds the printed title. In vellum binding.

BIBLIA HEBRAICA.*

BIBLIA HEBRAICA. *Paris. ex Offic. R. Stephani.*
1543. Quarto, 4 vols.

A very beautiful copy of a beautifully executed impression; in French yellow morocco binding, gilt leaves.

——— *Apud Eundem.* 1565. Sextodecimo.

——— *Antv. in domo Christophori Plantini.*
(1566.) Quarto.

To the Hebrew Old Testament, beautifully printed, is annexed the Greek New Testament, printed by De La Rouiere, 1619, 4to. These are fine copies, in one volume; in russia binding

——— *Curâ Leusdeni. Sine Punctis. Amst.* 1701.
Duodecimo.

A beautiful copy of an exquisitely printed little book: in blue morocco binding.

——— *Curâ Vander Hooght. Amst.* 1705. Octavo, 2 vols.

Among the more celebrated impressions of the sacred text in the Hebrew language, and highly commended by Masch and Boerner. It is also an admirably printed edition. In blue morocco binding.

——— *Studio et Opera D. H. Opitii. Kiloni.*
1709. Quarto.

The dedication is equally singular and solemn—to the TRIUNE DEITY! It commences thus: ‘Domine ac Deus Mi! Ad tuam accedere Maies-

* A List of the impressions of the sacred text in the Hebrew language, in the xvth CENTURY, will be found in the succeeding pages. Consult the Index.

tatem, Teque meum alloqui DOMINUM pulvis ego & cinis sustineo.' The editor was as learned as he was pious ; and the present unostentatious volume, printed with a fine large Hebrew type ('in which the eyes of the reader are judiciously consulted,') upon an indifferent paper, was the fruit of thirty years incessant toil in the study and correction of the sacred text. The result was perfectly successful ; for Opitius is justly classed among the most erudite of Hebraic critics. Consult the *Biblia Sacra of Masch and Boerner*, vol. i. p. 52. The present is a sound desirable copy in calf binding, with marble-edged leaves.

BIBLIA HEBRAICA. *Curâ ac Studio J. H. Michaelis.*
Hal. Magdeburg. 1720. Quarto, 2 vols.

By far the most critical and complete of all preceding—and probably not excelled by any succeeding—impression. The text is carefully printed from a collation of ms. and printed authorities. Parallel places of scripture, short notes, and various readings, are added ; but these latter, as Masch justly observes, 'require the aid of a magnifying glass to decypher'—so small is the character, so indifferent is the paper, and so clumsy is the workmanship of the press. There are also learned prefaces to the latter prophets ; and in short the edition has every advantage which critical skill can confer upon it. The excellence of Vander Hooght's type was only wanting to its perfection. There are copies both in the quarto and octavo form ; but the *former*, as the preceding authority intimates, — 'albedine chartæ aliis omnino eminent.' The present copy, in quarto, has indeed the appearance of LARGE PAPER. Masch says that by 'an unlucky accident, many copies of the book of *Genesis* were destroyed ; so that, to complete the work, they were obliged to be carefully reprinted.' This fine copy is handsomely bound in blue morocco.

———— *Cum Lat. Vers. Sebastiani Schmidii.* *Lipsiæ.* 1740. Quarto, 2 vols.

Upon the basis of Vander Hooght's ; with some notes which this latter had inserted in his own copy, and a defence of Vander Hooght, by CLODIUS, against some imputed errors of his edition. Very much inferior to its model on the score of beauty of printing and paper ; but the Latin Version, by Schmid, is considered by Masch and Boerner to be eminently excellent—and superior to the similar versions by Munster, Montanus, Castellio, and Junius and Tremellius. It contains

Vander Hooght's preface, with the testimonies of learned men in favour of that critic's labours. A sound copy: in calf binding.

BIBLIA HEBRAICA. *Sine Punctis: Accurante Nath. Forster. Oxon. 1750. Quarto.*

The type and printing reflect great credit upon the Clarendon Press; but the work was too costly and too uncritical to satisfy the learned. It is rather sharply censured by Masch and Boerner. The present fine copy, in black morocco binding, looks like LARGE PAPER.

——— ***Curd Johannis Simonis. Amst. 1753. Octavo.***

This is called a 'Hebrew Bible Manual;' but that hand cannot be of small dimensions which shall consider it very portable. This, as well as the preceding, is published upon the basis of Vander Hooght; but, unluckily, contains errors not chargeable to its precursor. It is however serviceable to beginners; as containing, at the end, a Hebrew-Chaldaic Dictionary, by the editor. The present is a clean, sound copy; in vellum binding. This edition should be exchanged for the succeeding one of 1767, 8vo. which is greatly preferable. Consult the *Bibl. Sacra*, vol. i. p. 56-7.

——— ***Cum Notis Criticis et Versione Latina ad Notas Criticas facta, &c. Autore C. F. Houbigant. Lutet. Paris. 1753. Folio, 4 vols.***

A splendid monument of individual labour and learning, and of corporate liberality; for the 'Fathers of the Oratory' were at the expense of the publication. Upon the whole, it is by far the most costly of all impressions of the Hebrew text. The author published his prolegomena separately, in 1746; which were again separately reprinted by a Frankfort bookseller, after the amended edition of them in the present performance. The Latin version is professed to be neither too literal nor too ornate; and the subjoined notes are at once learned and useful. The prolegomena are full of curious and apposite research: but it is a pity the learned editor did not inform us where, and what, were the MSS. which he consulted. This large and exceedingly fine copy is bound in russia, with marbled-edged leaves.

VETUS TESTAMENTUM HEBRAICUM. *Cum Variis
Lectionibus. Edidit Benjaminus Kennicott, S.T.P.
Ædis Christi Canonicus, et Bibliothecarius Rad-
clivianus. Oxon. 1776-80. Folio, 2 vols.*

Such is the title of the Hebrew Old Testament, put forth by Dr. Kennicott,* under the imprimatur of Lord North, then Chancellor of the University of Oxford, and under the royal auspices of his LATE MAJESTY. It is a work which cannot fail to immortalise its author; whom the University of Oxford will never cease to rank among the most grateful and most accomplished of her sons. Such a performance abundantly redeems the theological scholars of our own country from the sneers thrown out against them by Masch, at the conclusion of the preceding article. With the history of the man, the reader must be satisfied by a reference to the biographical pages of *Messrs. Nichols and A. Chalmers*; with that of the *work*, it may be only here necessary to observe, that, like Houbigant, Kennicott threw out his proposals to the public in a sort of bibliographical precursor, (1760, 8vo.) inquiring into the state and situation of Hebrew MSS. Of this, he gives a good account in his Prolegomena, or ‘Dissertatio Generalis,’ as far as page 65. He had a bold antagonist in Warburton, whom he afterwards answered and silenced: but abroad, a more learned and successful critic appeared in *Tychsenius*; who however published his *Tentamen* before the appearance of the edition itself. As it is, both the one and the other are forgotten . . . as opponents of Kennicott—whose profound researches have justly entitled his work (in the opinion of Masch) to be ‘in suo genere primum et unicum Bibliothecarum ornamentum.’ In the list of subscribers, which follows the Dissertation, it is pleasant to see the names of the greater number of those who were eminent for rank, influence, wealth, and learning. The present very fine copy is bound in blue morocco, with gilt leaves.

* ‘When the king asked Dr. Kennicott, on the completion of his great work, what was the result of all his labours, the Doctor told his Majesty, that “of the immense number of various readings which had been collected from manuscripts, there was NOT ONE that affected the truth of any Scripture fact, or the certainty of any doctrine of faith or moral duty.”’ *Gent. Mag.* vol. xii. New Series, p. 323, note †.

BIBLIA HEBRAICA. *Digessit et graviore Lectio-
num Varietates adjecit* JOHANNES JAHN. *Viennæ.*
1806. Quarto, 4 vols.

This edition was printed entirely at the expense of GAUDENTIUS DUNKLER, the *Head of the monastery of Closterneuberg*.^{*} Such proofs of an exalted and liberal spirit rarely occur. The president was at the expense of new types, as well as of that of paper and printing; and, in such a manner, that copies of it might be printed in octavo (as well as quarto) at a very moderate price.[†] Jahn, of course, dedicates his performance to such a patron: calling him the MODERN XIMENES. His dedication glows throughout with a grateful ardour—and with justice. The president wished to encourage the taste for Hebrew literature; and when he found Jahn busied upon the sacred text, he exhorted him to publish his labours ‘ad usum juventutis.’ Accordingly, much *critical* lore cannot be expected in the volumes before us; and yet (in the opinion of the editor) ‘though they may not vie, in pomp of form and quantity of matter, with the *Complutensian Polyglott*, they exhibit a more perfect and copious collection of various readings from ancient MSS. and printed books.’

This edition contains purely the Hebrew text, in a handsome legible type, with short various readings at the foot of each page: the contents of each chapter being designated in a Latin prefix. At the end of the fourth volume is a view of Hebrew editions and MSS.—epitomised from Kennicott, Bruns, and De Rossi. The paper of this quarto impression is too blue in tint, and too coarse in texture; and the press-work is about equal to the common performances of a second rate London printer. Upon the whole, however, they are handsome volumes, and this copy is very elegantly bound in blue morocco by Hering.

^{*} See *The Bibliographical, Antiquarian, and Picturesque Tour*, vol. iii. p. 615.

[†] In the third page of the preface, which follows the dedication, it is thus observed—‘ut opus omnibus venale fieret, & pretium cujuslibet plagulæ vix excederet tres cruciferos Viennenses;’ that is, about three halfpence per sheet in our money.

BIBLIA HEBRAICA. *Olim a* CHRISTIANO REINECCIO, *edita, &c. Nunc denuo ad Fidem Recensionis Masoreticæ cum Var. Lect. &c. Ediderunt* DOEDERLEIN *et* MEISNER. *Lipsiæ, Impensis Breitkopf et Soc. 1793. Octavo, 2 vols.*

A copy upon LARGE PAPER, of which the colour and quality are unworthy of the accuracy and critical value of the edition. Elegantly bound in blue morocco.

BIBLIA GRÆCA.

BIBLIA GRÆCA. *Venet. Ex officinâ Aldinâ. 1518. Folio.*

EDITIO PRINCEPS. For some account of the critical merits of this volume, consult the *Introd. to the Classics*, vol. i. p. 36; and for that of the arrangement of the contents, *Bibl. Spenceriana*, vol. i. p. 76. The present copy is in the most desirable condition, and upon THICK PAPER. It was obtained at the sale of the duplicates of the Duke of Devonshire's library, in 1815, for 45*l.*; and is in old red morocco binding. The previous copy was as tall, but upon the usual paper.

— *Argentorati: apud Vuolphium Cephalæum. 1526. 4 vols.*

Perhaps the most beautiful copy of this rare edition of which any English library can boast. The Septuagint, occupying the first three volumes, is bound in green morocco by C. Lewis. The New Testament, of the date of 1524, was a previous acquisition; of inferior condition, and is bound in red morocco, French binding. For an account of the critical value of the edition consult *Introduction to the Classics*, vol. i. p. 37.

BIBLIA GRÆCA ET LATINA. *Basileæ. Ex Officina Brylingeriana.* 1582. Octavo, 4 vols.

A mere reprint of the previous edition of 1550, with a fresh title-page only. A neat type, indifferently printed upon very indifferent paper. The present copy, in old calf binding, is in sound condition.

———— GR. ET LAT. *Romæ. Curâ Zanetti.* 1586. Folio.

Without the New Testament. The history of this splendid production is perhaps sufficiently detailed in the work just referred to: p. 39, &c. It remains only to add, that this sumptuous copy, from the Crevenna Collection, is upon LARGE PAPER, in old red morocco binding.

———— GR. ET LAT. *Paris. Apud Buon.* 1628. Folio, 2 vols.

The editor was MORINUS, whose ‘*Præfatio de Textu Græco et Hebraico*,’ is well deserving of a careful perusal. The Latin version, by the same learned hand, is from the text of the edition just mentioned, and the Greek text itself is also a reprint of the same. In point of typographical splendor, the work is much inferior to its precursor. A sound copy; in russia binding.

———— GR. ET LAT. *Londini. Excudebat Rogerus Daniel.* 1653. Quarto, 2 vols.

This performance has been perhaps too severely criticised. See *Introd. to the Classics*, vol. i. p. 42. It was published expressly for the use of WESTMINSTER SCHOOL. Daniel’s dedication to that Society is so pithy and pertinent, that I have assigned to it a place below.* The

* Incl̃yæ Scholæ Regiæ Westmonasteriensi Salutem. Ἡμεῖς αἱ οὗτοι ἐπὶ τῶν ἀρχαίων, ita Concionator omnium maximus: Ecce autem vobis, Juvenes, ipsam Cellam & Promptuarium, ex quo bonum suum Vinum deprompsit Architrictlinius; Aquam Vitæ Græca testa conditam; Arcam salutis, et Veritatis scrinium, inter Muscas hujus seculi & Ranas Ægyptiacas. Græcæ linguæ Rudimenta non ita pridem obtuli; fero jam Græcarum Scriptionum facile principem: quodque felix faustumque sit, habete vobis Sacri Veteris Testamenti a Versione LXX Interpretum editionem juvenibus novam, parvulis modicam, vilem egenis, omnibus bona fide recusam, & qua licuit diligentia procuratam. Difficilia sati

copy before us is probably matchless. It is upon LARGE PAPER, bound in red morocco, from the Crevenna Collection.

BIBLIA GRÆCA. *Cantab. per Joannem Field,*
Typog. 1665. Duodecimo, 3 vols.

A remarkably sound and clean copy, in blue morocco binding; but, like all the copies which I have seen, it is too closely cut.

——— *Curâ Ernesti Grabe. Oxon.* 1707. Folio,
4 vols. Octavo, 8 vols.

Without the New Testament. The folio copy is upon LARGE PAPER, in the good old Oxford binding of the times. It is also full of rough leaves, exhibiting such a specimen of paper as we must almost despair to see revived — even by the most successful efforts of the Maidstone and Ensham mills. If Grabe, or rather the curators of the Clarendon Press, had selected a less meagre and disproportionate type,—if we had seen, in these costly pages, such a full and flowing form of character as we observe in the Greek volumes of Plantin—the eye would have been as gratified, as the intellect is improved, by a perusal of the valuable contents of this work. After all, GRABE may be revered as the prototype of KENNICOTT: nor is this moderate praise. He was the first OXFORD MAN who set diligently about the collation of ancient MSS. for the express purpose of giving an edition of the Greek Septuagint. Like Kennicott, he published under the auspices of Royalty;* but in the prosecution of his labours he met with coldness and neglect.

hæc pulchra; multum autem à teneris assuescere. Vobis, inquam, pii, eruditi, et undique spei optimæ Juvenes sacrosancta hæc Volumina, vera Pietatis simul et Eruditionis fundamenta, inscripti, memor admodum Præcepti, Ne Sacra Canibus, neu Porcis Margaritus. R. D. The impression was sold by Martin and Allestrye, at the sign of the Bell, in St. Paul's Church-yard.

* GRABE's edition was dedicated to QUEEN ANNE. A large copper-plate, of the author presenting his book to her Majesty, faces the title-page. This is repeated, in small, with her Majesty's face in profile, in the initial capital of the dedication. The octavo edition gives a reduced copy of the large plate, in which the countenance of Grabe seems to be a strong resemblance. In the dedication, Grabe introduces the name and achievements of MARLBOROUGH rather happily: 'Dumque inter alia sacrum *Deborah* ac *Baraci* Hymnum manibus tuis insinuo, ex animo opto, ut quemadmodum præteritis annis TIBI ac fortissimo invictissimoque Exercitus Tui Duci MARLBURIO illud iterum iterumque concinendi occasio feliciter obtigit, ita & imposterum idem læto ore cantare pergatis, usque dum pax, qualem poscis, a DEO per Te tuis reddatur,' &c.

It must always be remembered that this edition contains the result of a careful collation of the famous ALEXANDRINE MS:—and that the collation was carried on and completed (as his own affirmation, after Grabe's dedication, testifies,) by the famous *Humfrey Wanley*. The particular account of this edition in the *Introd. to the Classics*, vol. i. p. 44-8, renders it unnecessary to say further in the present place respecting it. The octavo copy is bound in plain calf.

BIBLIA GRÆCA. *Curâ Lamberti Bos. Franequeræ.*
1609. Quarto, 2 vols.

Without the New Testament. A very beautiful copy, ruled in red lines, and bound in red morocco—of an edition, which, for accuracy and utility, has never been surpassed. The type is perhaps too small and straggling; but the subjoined notices of various readings present a more compressed aspect of neat, small printing, and are replete with curious and instructive research. Bos stands upon very commanding ground among the Editors of the sacred text in the Greek language. Is it worth while to add, that a large (but unmeaning) copper-plate precedes the title-page?

———— *Curâ Davidis Millii. Amst.* 1725. Octavo, 2 vols.

Without the New Testament. Upon the basis of the preceding. A neat, well printed impression. A sound copy, in calf binding

———— *Curâ J. J. Breitingeri. Tiguri Helvetiorum.* 1730. Quarto, 4 vols.

Without the New Testament. A truly excellent, as well as neatly printed edition; and now somewhat rare. The present is a large, clean, and sound copy, in russia binding, with marbled edges.

———— *Oxon.* 1805. Octavo, 5 vols.

A reprint of the text of Bos: very neatly executed. The present copy of this commodious edition is beautifully bound in blue morocco.

BIBLIA LATINA.

BIBLIA LATINA. (*Cum Concordantiis.*) Venet.
Expensis L. A. de Giunta. 1519. Octavo.

The reader will bear in mind the exquisitely precious collection of the sacred text, printed in the LATIN TONGUE in the *xvth century*, which graces the shelves of the Library at Spencer House, in London, before he enters upon the ensuing list of impressions in the *xvth* and following centuries. Of the edition before us, printed in a very small black letter, in double columns, this copy, though closely cut by a former binder, is exceedingly fair and sound; having all the wood-cuts, as well as the frontispiece, coloured and emblazoned by an ancient hand. It has been recently beautifully bound in purple morocco, by C Lewis.

———— (*Curâ Villanovani.*) Lugduni. 1542.
Folio.

This is the edition of MICHAEL SERVETUS, under the feigned name of Villanovanus, whose trivial notes are very sparingly scattered in the margins. In the old school of bibliography much account was made of its rarity and singularity, as may be seen on consulting *De Bure*, vol. i. p. 57. It now seems, however, to have lost its attractions, for Brunet has passed it ‘*sub silentio*.’ The present copy (which was purchased at the sale of the Crevenna Collection for thirty florins,) is large, and bound in red morocco; but a yellow stain has disfigured the central part of the first five leaves. The copies were originally sold (at Lyons) by *Hugo a Porta*; but Gaspar Trechsel printed the edition.

———— *Tiguri. Excudebat C. Froshoverus.* 1543.
Folio.

I consider this to be an important edition of the sacred text; inasmuch as the author of the version (*Leo Judæ*) diligently consulted the Hebrew original, and is allowed to have performed his task with equal purity of style and fidelity of rendering. It is also the first version of the *reformed church in Switzerland*. There is an excellent account of

it in Masch, vol. iii. pt. ii. p. 439–441, with copious references to critical authorities. The preface, according to Masch, was written by Conrad Pellicanus; who, at the intercession of the translator, completed some portions of the sacred text—rendered imperfect by the death of Leo—and superintended the printing of the work. This preface is, on many accounts, worth a careful perusal. The good sense and right feeling of the conclusion* are admirable. It is followed by a dissertation from Henry Bullenger, ‘upon the excellence and dignity of the sacred writings.’ The text is printed in long lines, in a handsome roman type, without distinction of verses. In this copy, there is a ms. extract, from De Thou’s history, lib. 35. A. D. 1564, p. 714, upon the excellence of the edition. The margins of this copy are charged throughout with ms. annotations, at the bottom of the page, in an extremely neat hand, being an abridgement of the contents of each chapter; and, what is very unusual, these ms. notes render the copy rather desirable than otherwise. In the title-page, in an ancient hand, is the following inscription: ‘*Will and Walke aright Will Walker.*’ A beautiful copy, in old red morocco binding.

BIBLIA LATINA. *Lutetiæ. Ex Officiis Roberti Stephani.* 1545. Octavo, 2 vols.

Printed in the smallest fount of letter. There are two versions: the vulgate, and a new one from Pagninus; corrected by Vatable—whose notes, or rather those of R. Stephen himself, are added in the margin and at the foot of the page—in which the sacred text is frequently and almost wholly embedded. The difficulty and expense of such an impression must have been enormous. The present is a sound copy, bound in blue morocco.

——— *Lugduni. Apud Sebastianum Gryphum.* 1550. Folio, 3 vols.

By far the most splendid edition of the Latin vulgate up to the period of its publication. The type is a fine, large, well rounded, and

* It is in part as follows: ‘Dum vivimus, et in vase fragili continemur, videntur amicorum prodesse studia, et nocere æmulorum opprobria: postquam autem reversa fuerit terra in terram suam, et tam eos qui scribunt, quàm illos qui de scriptis judicant, pallida mors subtraxerit, et alia venerit generatio, primisque cadentibus foliis, virens sylva succreverit, tunc sine nominum dignitate aut respectu sola judicantur ingenia, nec considerat Lector cuius, sed quale sit quod legit; sive ille episcopus, sive sit laicus; aut purpura, serico, vel vilissimo panno iaceat, non honorum diversitate sed operum merito iudicabitur.’

therefore legible, roman letter. This copy is not upon large paper, though in sound and fair condition. I have seen two copies of it upon large paper, exhibiting the most magnificent appearance; and my memory seems to charge me with the existence of a copy UPON VELLUM. Yet Clement (to whose taste such a noble set of volumes would be most congenial) mentions neither the one nor the other. Consult his note (71) at vol. iv. p. 144. De Bure and Brunet wholly omit the notice of it. In calf binding, old gilt leaves.

BIBLIA LATINA. *Lugduni. Apud J. Tornaesium.*
1567. Octavo.

Exceedingly desirable, on account of the beautiful wood cuts of the *Petit Bernard*—of whom some account (with fac-similes) appears in the *Bibliogr. Decameron*, vol. i. p. 181-9. Many of the impressions of these cuts are but indifferent; but more are beautifully brilliant. The composition is of a very secondary character. What is singular, this copy, in fine rich old binding, contains the *Genealogies of Scripture*, in English, at the beginning, and the whole *Book of Psalmes*, of the date of 1622, at the end. From the old Library: priced 2. 6. in pencil.

———— **BIBLIA SACRA.** *Cum duplici Translatione,*
et Scholiis F. VATABLI, &c. Salmanticæ. 1584.
Folio. 2 vols. in 1.

A very beautiful copy, with many rough leaves; in blue morocco binding, formerly in the library of DE THOU. The type and printing, had the paper been a little stouter, and of a whiter tint, would have appeared as brilliant as they really deserve to appear. The *Salamanca Press* perhaps never exhibited a more difficult and yet successful specimen of its ingenuity. The type is very small; and consists of the roman and italic; of which the latter reminds us of some of the happier specimens of the press of the *Gryphii*, at Lyons.

———— *Curæ Carafæ Cardinalis. Romæ.* 1588.
Folio.

Intended as a companion to the Greek Septuagint, of the date of 1586, noticed at page 46. The present copy, though not upon large paper, is an exceedingly fine one; in red morocco binding, with richly gilt arms on the sides.

BIBLIA LATINA. *Romæ. Ex Typographiâ Apostolicâ Vaticanâ.* 1590. Folio.

Clement, De Bure, Mr. Charles Butler, and Renouard, have each, in turn, more or less expatiated upon this celebrated edition, which ought to have exhibited a pure copy of the Vulgate text — under the immediate auspices of Pope Sixtus V. It is only the copies upon LARGE PAPER—such as the *one before us*—which the curious desire; and these have been sometimes pushed to the price of £ 60. sterling. This very fine book is bound in red morocco.

——— *Romæ. Ex Typog. Apostolicâ Vaticanâ.*
1592. Folio.

The companion to the preceding; also upon LARGE PAPER. This edition *ought* to have corrected all the errors of the preceding; but the *will* and the *deed* were strangely at variance on the occasion. Consult the *Bellum Papale* of James. This fine volume is of almost equal rarity and price with the preceding. In red morocco binding.

BIBLIA SACRA VULG. EDIT. *Lugduni Sumptibus Hæred. G. Rouilii.* 1609. Octavo.

From the revised editions of Sixtus V. and Clement VIII. At the end ‘*Ex Typographiâ Irenæi Parlet.*’ The printer deserves indeed to be named and to be remembered; for a neater and more perfect exhibition of what may be called the *Diamond* (or the smallest) letter, can rarely be seen. A somewhat finer toned colour paper is only wanting to render this volume in every respect a typographical curiosity. At the end of the New Testament are the *third and fourth Books of Esdras*; followed by Indexes, and various little disquisitions appertaining to the sacred text. This copy, from the library of *De Thou*, is quite perfect on the score of condition; and must have been put into the hands of the binder in sheets. It is in red morocco binding.

BIBLIA SACRA LAT. *Juxta Vulg. Apud Petrum Santandreamum.* 1614. Octavo.

A very beautiful copy of an impression executed in the small, or diamond letter, upon paper of a quiet or rather sombre tint. The wood-

cuts (in the Book of Exodus) are very neat. In the most perfect state of preservation; and doubtless bound out of sheets. In red morocco binding. From the library of DE THOU.

BIBLIA SACRA LATINA. *Colon. Agrip Sumptibus Hæred. Bern. Gualteri.* 1639. Octodecimo, 6 vols.

A neatly printed edition, in a very small letter: but this copy, although elegantly bound in old French blue morocco, has had the margins too much intruded upon.

———— *E Typographiæ Regiæ.* 1642. Folio, 8 vols.

This is the ‘pompous edition’ (as Tom Osborne would have called it) of the Bible put forth under the auspices of Louis XIV., from the ROYAL PRESS. It is destitute of engravings; but called by Clement, very naturally, the ‘Queen of Editions.’ It is a specimen however of bad taste; not on the score of type and printing, but of arrangement and object. The plan is taken from that of the old choir books, in MS. from which they chanted—but it is unpleasant and tedious to be turning over several leaves before one chapter only shall have been read through. The Lyons Bible of 1550, (see page 50, ante) is quite a sufficient specimen on the ground of large printing. These volumes scarcely now meet with a sale—like the Virgil, Terence, and Horace, from the same press, in the same type. The present copy is bound in red morocco, with gilt leaves.

———— *Parisiis. E Typographiæ Regiæ.* 1653. Quarto.

This, like the preceding, is from the revision of the text under Popes Sixtus V. and Clement VIII. It is an exceedingly elegant volume, with rather interesting head and tail-pieces, printed in a small, but very clear type, in double columns, without any space between the verses, excepting the Book of Job and the Psalms. A sound copy, in calf binding, with russia back.

BIBLIA SACRA LATINA. *Parisiis. Apud Sebast. Martin, &c. 1656. Octavo.*

This is rather a celebrated little edition—put forth under the auspices of Cardinal Richelieu : but it requires eyes of no ordinary power to read it with facility and comfort. The letter is the very smallest that could be used ; and as there is no distinction of verses, the reader will readily conceive its trying effect upon the eye. The paper is of peculiar delicacy and thinness ; but its tone is rather too sombre. This copy (a little defaced by writing in the title-page) came from the *Lamoignon Collection* ; but I think I have seen larger copies, as the present is considerably choaked in the inner margin by the binding. It contains all the pieces mentioned by De Bure. In red morocco, gilt leaves.

——— *Ab Tremellio et Junio ex Hebr. Lat. red-
dita. Amst. 1669. Octavo.*

The Latin version of the New Testament is Beza's. A sound, clear copy, but too closely cut in the binding, which is elaborately ornamented in blue morocco.

——— *Curis J. Clerici et H. Hammondi. Amst.
1735. Folio, 7 vols.*

' Editio Nova Auct. et Emend.' This is a common book, but has not been quite correctly or fully described. As it is also a most excellent edition—worthy in every respect of the name of LE CLERC—such description may not be unacceptable. The first edition was in 1693, dedicated to Herbert, Earl of Pembroke, Lord Privy Seal, afterwards President of the Privy Council, Lord Lieutenant of Ireland, and First Lord of the Admiralty. The dedication is reprinted here.* The *Old*

* ' I well know indeed (says Le Clerc—towards the conclusion of the dedication) that, in your Lordship's country, there are those who would have accomplished this work in a more learned and successful manner ; since there are many Englishmen, who, in their annotations upon the sacred text, have justly acquired immortal praise—and in your ISLAND, if in any other, these studies have flourished, and will continue to flourish.' He then goes on to say, that ' want of health, strength, and opportunity—together with the diversity of other pursuits—may have diverted the most learned from accomplishing that which seems to have been the pleasure as well as the constant aim and efforts of his existence to perform—in the volumes here presented to the public.'

Testament, in 4 vols., contains a new version of Le Clerc, together with his running paraphrase, commentary, critical disquisitions, and chronological and geographical tables. The *New Testament*, in 2 vols. has the vulgate version, with the paraphrase and notes of Hammond, translated into Latin, and enlarged and corrected by Le Clerc. It was printed at Frankfort in 1714. The 7th and last vol. contains a Harmony of the Gospels, by Le Clerc. A well engraved frontispiece precedes the title, which latter bears date, Amst. 1700. The present desirable copy is bound (as most of the copies usually are) in vellum.

BIBLIOR. SACROR. *Latinæ Versiones Antiquæ, seu VETUS ITALICA, et Cæteræ quæcunque in Codicibus MSS. et antiquorum libris reperiri potuerunt: &c. Opera et Studio D. PETRI SABATIER Remis. 1743. Folio, 3 vols.*

With the Latin Vulgate, in a parallel column, and copious notes. The prefaces are learned and interesting—bibliographically speaking.* This edition should be in every library like the present: but it would be singular if it presented the old *Italic text*, which is supposed to have been of the 2nd century, and to have preceded the Vulgate, formed upon it, by St. Jerom. The impression is dedicated to Lewis Duke of Orleans, son of the Regent of France during the minority of Louis XV:—Lewis is thus described. ‘Tu verò, Princeps Celcissime, virtutibus donisque cœlestibus, quàm Regio sanguine, et externâ dignitatum pompâ longe nobilior, dignus eras cujus illa sibi nomen præscriberet,’ &c. The sequel is in a yet more serious and laudatory strain: but it was praise not unjustly bestowed—for the character in question was one of the *few* of that name and blood which did honour to France. A short Life of Sabatier is attached to the third volume; the editor himself dying before the publication.

* The first preface is in the first volume, and the second in the third. Sabatier was doubtless a little visionary when he supposed that the Latin vulgate might be traced to the time of St. Paul, who is thought by him to have preached and taught in Latin. ‘If this were so, (says Masch) he would doubtless have written his *Epistle to the Romans* in that tongue, that his readers might the more easily have understood it. But he wrote it in Greek; and hence all the conjectures and dissertations about the origin and integrity of the *ITALIC TEXT*, are surrounded by difficulties, and accompanied by vague and false conclusions.’ *Bibl. Sacra*, vol. iii. pt. ii. p. 9-10. Sabatier’s prolegomena are yet worth a very attentive perusal.

BIBLIA SACRA LAT. ET ITAL. *In Torino.* 1776.
Octavo, 23 vols.

The Italian version is by Martini. This copy is perfectly new and sound; in calf binding, with marbled leaves

———— LAT. ET FRANC. *Avec des notes littérales, critiques, et historiques, des préfaces et des dissertations tirées du Comm. de CALMET, de M. l'Abbé de VENCE, et des Auteurs les plus célèbres, &c. A Toulouse, &c.* 1779. Octavo, 17 vols.

Probably the most perfect and solidly useful edition of the sacred text which has been put forth in France. Two-thirds of the first volume are occupied by learned Prolegomena by the above-mentioned theologians. The engravings had better been *elsewhere*. This copy is quite new, and handsomely bound in calf, with marble-edged leaves.*

———— LAT. *Versiculis distincta, cum Optimis Editionibus tum Græcis tum Latinis diligentissime comparata.* *Venetiis.* 1784. Octavo.

‘*Sumptibus Remondinianis.*’ In the above title I have set forth the principal distinction of this edition to notice. Its typographical execution cannot be commended, either on the score of paper, type, or arrangement. The present copy is bound out of sheets, in russia, with gilt leaves. In form, the book approaches a quarto.

———— *Venetiis.* 1784. Duodecimo, 7 vols.

An indifferently printed edition, by the same publisher. This copy is quite new, in russia, with gilt leaves.

———— *Parisiis Exc. Fr. Amb. Didot Natu Max.* 1785. Octavo, 2 vols.

For the use of the late Dauphin of France; and forming one of the publications in Didot's set of ‘French and Latin Classical Authors.’ It is very beautifully printed, in long lines. In blue morocco, gilt leaves.

* A new edition of this useful Work is now (1820-2) under course of publication; of which 9 volumes have already appeared—and of which a copy, upon fine vellum paper, is in the Library.

BIBLIA SACRA LAT. *Parisiis.* 1785. Quarto,
2 vols.

‘CLERO GALLICANO DICATA.’ A most beautifully printed edition, in two handsome quarto volumes; and an early acquisition of his Lordship. It is in double columns, upon paper of admirable tone and texture, but probably executed with rather too delicate a letter. I apprehend that the beautiful edition of the Bible, printed by Bensley, was modelled upon the present. A very sound copy, but not appropriately bound—in sprinkled calf, with yellow edges to the leaves.

FRENCH BIBLES.

LA SAINCTE BIBLE, &c. *Imprimé en Anuers par*
Martin Lempereur. MDXXX. Folio.

This has been supposed to be the *first* edition of the French version of the Bible, but it is the *second* of the Old Testament, and the third of the *New*: that of *Colinæus* in 1523, 5, 8, 12mo., being the first of the Old, and the dateless edition, printed at Lyons in the xvth. century (see vol. ii. p. 269) being the first of the New. Brunet tells us that the edition of *Colinæus* is very rare; as there was an edict, issued by the Parliament of Paris in 1525, to interdict its circulation. The privilege of the Emperor Charles V. precedes the table at the commencement of this edition. The present copy is bound in old French red morocco, gilt upon the marbled leaves.

——— *A Lyon par Jean de Tournes.* 1553.
Duodecimo, 5 vols.

A choice copy; in old gilt-ornamented vellum binding, with clasps. This edition is distinguished for the beauty of the wood-cuts; yet there are more interesting specimens of graphic skill to be found in the productions of the *Tournes*.

LA BIBLE, &c. *De l'Imprimerie de François Estienne.* 1566. Octavo.

A beautiful copy of a very neatly printed volume, in double columns, in a small roman letter. The N. T. and Book of Psalms, have each a separate title. The latter of the date of 1567. In old splendid red morocco binding.

LA BIBLE, *qui est toute la Sainte Esriture, &c. A Geneve. Pour Sebastian Honorati.* 1570. Octodecimo, 3 vols.

In long lines. A beautiful and truly desirable copy of an exceedingly neat impression. In choice old red morocco binding.

LA SAINTE BIBLE FRANÇOISE. *A Paris.* 1621. Folio, 3 vols.

The editor is Pierre Frizon. The version is formed on the basis of the Latin Vulgate, authorized by the Popes Sixtus V. and Clement VIII. A fine engraved title following the printed one—in which, to the right, is a whole-length portrait of Louis XIII. when young. The work is dedicated to that monarch. This is a very fine copy, in old French red morocco binding.

LA BIBLE, &c. *Se vend à Charenton, par Anthoine Cellier, demeurant à Paris, rue de la Harpe, &c.* 1652. Duodecimo, 3 vols.

A copper-plate title precedes the printed one. The present beautiful copy is elegantly bound in blue morocco by Roger Payne. In such condition, this is a rare book.

LA SAINTE BIBLE. *A Amsterdam, Chez Louis et Daniel Elzevier.* 1669. Folio, 2 vols.

The masterpiece of the ELZEVR PRESS; unless the type should be deemed too small for the size of the page. The typographical execution is beyond all praise; and this copy is above all competition. It is upon LARGE PAPER, delicately ruled with red lines, and superbly bound in old red morocco. It had graced the shelves of the *Lamoignon Library*.

LA SAINTE BIBLE. *Traduite sur l'ancienne Edition Latine. A Trevoux. 1702. Octavo, 4 vols.*

A copper-plate, and bastard title precede the full title. A very excellent edition, with brief notes. The present copy is most desirable: in French blue morocco binding, gilt leaves.

——— *Expliquez par des Notes de Theologie et de Critique sur la version ordinaire des Eglises reformés, &c. Par David Martin. Amst. 1707. Folio, 2 vols.*

A most magnificent copy, bound in old red morocco, richly ornamented on the sides; and apparently upon large or thick paper. This impression is beautifully printed, and abounds with copper cuts; two being upon each plate. Some of these cuts are striking, and one—descriptive of the creation of the world—is, to me, original in its composition. It should seem to have been designed after Milton's beautifully expressive line:

‘And earth, self-balanced, on its centre hung.’

The plates in Judges, have, upon the whole, the greater merit. A very costly publication.

——— *Traduite en françois sur la Vulgate par M. Le Maistre de Sacy. A Paris. De l'Imprimerie de Monsieur. 1789 — 1804. Quarto, 12 vols. in 6.*

The present copy is upon the ordinary paper (approaching however to vellum in its tone and texture,) but it is an exceedingly desirable one—from the brilliancy of the impressions of the plates. Upon the whole, this is not only the most beautifully ornamented of all the French editions of the Bible with which I am acquainted, but I know of no edition, in our own, or any other language, which rivals it—upon a similar scale: for the cuts are comparatively small—being five inches and a half, by three and a half: surrounded, however, by a

handsome and appropriate border. There are not fewer than *three hundred* of these engravings, from the designs of Marillier and Monsian; and it must be admitted that there is a general equality of excellence throughout them. Indeed, considering their number, these engravings are above competition with us. The designs are also, generally speaking, possessed of considerable merit—with the exception of those figures where an anatomical knowledge (or rather the want of it) is displayed.* The printing is delicate, but too feeble for a quarto page. It has a better effect in the octavo copies, generally bound in 12 volumes. Brunet mentions a quarto vellum-paper copy, containing the 300 ORIGINAL DESIGNS, and duplicate impressions of the plates—one set with impressions ‘before the letter’—selling for only £50. of our money, ‘but worth (as he suggests) a much larger price.’ The present copy is admirably well bound, out of sheets, in blue morocco, by Hering.

LA SAINTE BIBLE traduite sur les Textes originaux avec les différences de la Vulgate. A Cologne, &c. 1793. Octavo.

The title is an elegant copper-plate A beautiful LARGE PAPER copy; in old red morocco binding.

* The French artists, since the time of Poussin to that of Gerard and Girodet, seem, generally, to have lost sight of correctness of costume. There are many flagrant violations of it in these designs. Among them, it is impossible not to smile at the representation of Agar, being banished with her son Ishmael, vol. i. p. 44. She wears a *gypsey hat*, tied under the chin, with her hair turned up—and is turning round with all the smartness of a French Abigail. The grouping is generally better than the individual execution. It is the clearness, and generally brilliant finish of the plates, which produce the effect above described.

ENGLISH BIBLES.

THE BIBLE (*by Myles Coverdale.*) *Printed in the*
yeare of our Lorde MDXXXV, &c. Folio.

FIRST ENGLISH BIBLE. A full account of this truly precious volume appears in *Lewis's Hist. of the English Translations of the Bible*, p. 91, &c. in the *Bibl. Spenceriana*, vol. i. p. 78, &c. and Dr. *Cotton's Various Editions of the Bible*, 1821, 8vo. p. 111. The central part of the wood-cut title page is, in this copy, supplied by ms. :—which, with the deficiency of one leaf, at the end of the table, giving a list of the books in the New Testament, are its only imperfections. Humphrey Wanley thought (justly) by the types, that the text was printed at *Zurich*, in the house of Christopher Froschover.* The dedication, however, and the address to the Christian reader, are the production of a *London* printer. From the style of the (russia) binding, this copy appears to have belonged to Lord Oxford. It was bequeathed to his Lordship by the late Rev. Jonathan Boucher. See the anecdote at p. lvi. ante.

THE BYBLE, &c. *Imprinted in Southwarke in*
Saynt Thomas Hospitale, by James Nycolson.
1537. Quarto.

SECOND EDITION. Although this be only a *reprint of Coverdale's*, I am not sure whether it be not even considerably rarer than its precursor. In the first place, it is clear that Lewis had never seen a copy of it; as he speaks only of the quarto reprints of 1550 and 1553. In the second place, it is equally certain that Herbert had never seen a complete copy of the impression. The one described by him wanted the New Testament; and as to the preceding article, (see the *Typog. Antiq.* edit. 1810, vol. iii. p. 51) described as of the same date, I appre-

* Concerning whom, with a fac-simile of his devices, consult the *Bibliographical Decameron*, vol. ii. p. 196-200. The wood-cuts are probably the production of HANS SEBALD BEHAM—of whose style of art, see fac-similes at pp. 169-172, of vol. i. of the same work.

hend the whole to be erroneous—and that one and the same volume is by Herbert divided into two. However, whether this be the case or not, it is quite clear that that indefatigable bibliographer had never a *perfect copy* of the first reprint of Coverdale under his eye. In the third place, there does not appear to be any copy of this impression in the British Museum, *Libror. Impress. qui in Mus. Brit. adservantur Catalogus*; vol. i. sign. 3 P. fol. ii. or in the Bodleian Library. Cotton, p. 4. For these reasons, therefore, I consider the present to be a volume of exceedingly great rarity.*

The genealogy of this copy is most respectable; it having been successively in the collections of Lord Oxford and Dr. Charles Chauncey. It was obtained by his Lordship of the gentleman who had purchased it at the sale of the latter—at a sum by no means beyond its absolute value. It is bound in red morocco, with a broad border of gold upon the sides, with red edges to the leaves. The condition is most sound and desirable.

THE BYBLE. *Printed and Fyneshed in the yere
of our Lorde God 1537.* Folio.

THIS is called MATTHEW'S BIBLE; but the name is purely fictitious, as JOHN ROGERS, a learned Divine, and the first martyr in Queen Mary's reign, was in fact the editor of it—although he freely availed himself of the labours of Coverdale and Tyndale. Concerning Rogers, consult Strype's *Cranmer*, p. 58—Lewis, p. 223—and Holinshed's *Chronicles*,

* The arrangement of the Contents is as follows: The 'Contents' occupy the two pages immediately after the Title: at the bottom of which latter, in large lower-case gothic, printed in red, we read '*Set forth with the Kynge's moost gracious licence.*' The title itself, comprehending 20 lines, with an intermixture of red letters, is enclosed within an arabesque frame work. Coverdale's address to the King, and 'vnto the Christen reader,' follow the specification of the contents of the volume. Then two leaves of a Calendar. The sacred text immediately succeeds, numbered Fo. 1st—and continues consecutively, including the *Apocrypha*, as far as fol. cccxxvii. We have next a fresh title, ornamented as before, called '*The thyrde part of the olde testamente, &c. Imprynted in Southwarke for James Nycolson.*' The contents are on the back. This third part begins with a fresh set of numerals, with *Job*, (the Book of *Joshua*, &c. being considered as the beginning of the second, and the *Pentateuch* that of the first part). The text of *Job* is numbered fo. ii. and the numerals continue consecutively, all through the Prophets, as far as fol. clxxix. '*The New Testament—by Miles Coverdale,*' follows, with a fresh title-page (as before), and a fresh set of numerals; concluding at fol. cxxiii. This is succeeded by two leaves of a '*Table for the Sondages,*' closing the volume at fol. cxxvi.

vol. ii. p. 1168. The initials of his name, in large flowery capitals,* [I. R.] are at the bottom of the Exhortation to the people, just before ‘*the Contentes of the Scripture*,’ among the preliminary pieces. Hearne would have jumped for joy if he could have ‘turned over’ the leaves of this, or of either of the previous editions.† The impression itself has been fully and interestingly described by Lewis; and as the copy under description wants the title of the Old Testament, and the preface—with some of the following introductory pieces rather imperfect—it may not be necessary to extend the present description, further than to observe that the *Prophets*, *Apocrypha*, and the *New Testament*, have each a separate, ornamented title, and that this copy ends imperfectly with the third leaf of the table after the New Testament. Examine a very full and satisfactory account of this edition, in Cotton, p. 112-13.

THE BYBLE IN ENGLYSHE, &c. *Printed by Grafton. Fynished in Apryll 1540. Folio.*

THIS is called CRANMER’S BIBLE, inasmuch as it was printed under that Archbishop’s inspection, and dedicated to himself. The very elaborate wood-cut title-page has been copied by Lewis, but in a manner equally faithless and inappropriate. There was however a previous, and a first, edition of the same Bible, of the date of 1539—at present not in this library. This edition seems to be the one so slightly mentioned by Lewis at p. 137; but the very copious and satisfactory manner in which that bibliographer has described the edition of 1539 may be supposed to compensate for the brevity of that of the present. Consult *Todd’s Vindication of the Translation of the Bible*, 1819, 8vo. Appdx. No. II. and *Cotton’s Editions of the Bible*, 1821, 8vo. p. 117-118. The date of the imprint, above given, is gathered from the end of the New Testament. Some former whimsical possessor of this copy has retouched all the red ink lines of the title of the Old Testament. This copy is imperfect, as well as soiled, and is rather cut close. Two leaves are wanting in the Psalms, and one in the second book of Maccabees. It is handsomely bound in dark blue morocco.

* There are several of these large ornamented capital initials: as H. R. [Henricus Rex] R. G. [Richard Grafton] E. W. [Edward Whitchurch] and W. T. [William Tindal]. The form of these letters may be seen in the Dissertation above referred to.

† ‘But though I have taken so much pleasure in perusing the English Bible of the year 1541, yet ’tis nothing equal to what I should take in turning over that of the year 1539, &c. *Robert of Gloucester*, p. xix.

THE BYBLE. *Printed by Whitchurch. Fynissished in July. 1540. Folio.*

It does not appear that Lewis (p. 137) ever saw this impression; and it is equally certain that Wanley never compared it with the preceding. The latter supposed that, as Grafton and Whitchurch were partners, each took a certain number of copies, with *his own* name prefixed; but the impression before us, upon the slightest comparison, (witness the very first verse of the beginning of *Genesis*) will be found to be a perfectly different edition from the preceding. The introductory pieces are also fewer; and although the elaborately ornamented title-pages be the same, the wood cuts are wholly different. Consult *Cotton*, p. 118. Another difference may be here especially noted. In the edition of GRAFTON, which is dated April—the arms of Lord Cromwell, which appear in the engraved frontispiece, under his portrait, are *entire*: but in the edition of WHITCHURCH, dated July, they are *erased*: probably owing to that Minister having been sent to the Tower, in the month of July of that year. In other respects, the titles are the same. Although this copy be less imperfect than the preceding, it is very defective towards the end, and in other respects soiled, and much cut. Like the copy of Coverdale's Bible, the central part of the first title-page is supplied by ms. In dark red morocco binding.

THE SAME. *Imprinted at London by Ihon Day. 1551. Folio.*

THIS is clearly the edition of which Lewis (p. 189) saw a copy wanting the title to the Old Testament; and in which the name of the printer (as above given) appears at the bottom of the designation of the volume. Lewis was right therefore in attributing it to Day; but as he never saw the first title, it may be as well to add, that, opposite to it, is a large wood-cut of the royal arms of Edward VI. dated 1549, with the inscription—‘*O Lord, for thy mercyes sake, save the Kyng. Feare God, and honour the Kyng.*’ In other respects his description is sufficiently particular.*

* The editor, or at least the author of the Dedication to King Edward, was EDMUND BECKE; of whom, just now, I am not able to find any notice among our Biographers. But this editor says some ‘round things’ to his Majesty on the score of public administration of justice,—‘Let this Book therefore (he observes) be a perpetual president and a patron of all laws and lawyers; a Jewel of Joy for all that by your grace's commission.

At the end of the New Testament is a table, in two leaves, terminated by the colophon, with Day's name expressly inserted, and the date of 1551, *the xxiii daye of Maye*—which Lewis appears not to have seen. The copy in the British Museum has the date of 1550 at the end. The present copy may be pronounced *perfect*; but portions of it are in a very tender condition. There is bound along with it a fine copy of *The Whole Booke of Psalmes*, printed for the Companie of Stationers. In blue morocco binding.

THE BIBLE IN ENGLISHE. *Imprinted at London by Richarde Grafton.* 1553. Quarto.

AN edition which appears to have escaped Lewis; but of which read the account in the *Typog. Antiq.* vol. iii. p. 478, and *Cotton*, p. 121. It is said to be 'according to the translation of the great Byble,' and is printed with a very small, dazzling black letter, in double columns. The present is a perfect, but rather soiled copy; in russia binding.

THE BIBLE IN ENGLISHE of the largest and greatest volume. *At Rouen at the coste and charges of Richard Carmarden.* 1566. Folio.

This is called by Lewis 'a very fine and pompous edition of the Bible, in a large black letter, and on a royal paper.' Ten leaves, chiefly of an Almanack, precede the *Prologue*; of which latter, one C. HAMILTON,* appears to be the author. The Morning Prayer, Litany, and

are constituted and placed in office or authority. Then will they of good will, and not for love of lucre and great fees, execute their *rowmes* minister Justice, hear the small as well as the great, the cause of the orphan, the widow, and the poor, should come before them. Then should the overlong and great travail, the immoderate expences and costs, which the poor man daily sustaineth in his endless suits, pierce and move their stony hearts with pity and compassion. Then should neither God's cause, nor the poor man's matter, have so many putoffs, so many putbys and delays. Then if there were any bribing, or bolstering, bearing of naughty matters, it should shortly surcease. Then your Grace's Chancellors, Judges and Justices, and such as intermeddle with the lucrous law, would dispatch more matters in one term-time, then they have done heretofore in a dozen.' A little below—he hopes that the better classes of society would 'willingly vouchsafe to *suffurate*, and spare an hour or two in a day, from their worldly business, employing it about the reading of *THIS BOOK*, as they have been used heretofore to do in *CHRONICLES* and *CANTERBURY TALES*,' &c.

* Probably for Carmarden. The publisher, Carmarden, 'tis said was an officer of the Customs, and a Person of good repute.' Lewis, p. 216.

Collects, follow. It should be observed that a portrait of Queen Elizabeth is at the bottom of the wood-cut ornamented title-page. I cannot think that this book was absolutely printed at Rouen: on the contrary, I apprehend that copies, with a Rouen imprint, were sent thither for sale. The type and mode of printing are precisely that of English fashion. One leaf of a table follows the New Testament. The present is a perfect copy; and, with the exception of the first few leaves, may be considered rather a fine copy. From the binding it appears to have been once in the Harleian Collection; although the arms of Philip Carteret Webb are pasted on the fly-leaf. It was a very early acquisition to the Althorp Library. In fine old russia binding, with a broad border of gold on the sides.

THE HOLIE BIBLE. *Printed by Jugge.* [1568.]
Folio.

This is emphatically called the BISHOP'S BIBLE: in other words, it was the first impression of the sacred text put forth under the archiepiscopal superintendence of Archbishop PARKER. Uncommon pains, and considerable expense were incurred in the undertaking. The arts of copper and wood engraving were called in aid to embellish a folio, executed in a new and large gothic letter, by a printer of the first taste and reputation in our country. Hence Lewis* designates it as 'printed and published in a very elegant and pompous manner, in a large folio, and on royal paper, and a most beautiful English letter, and embellished with several cuts of the most remarkable things in the Old and New Testaments and Apocrypha, and maps finely cut in wood, and other draughts engraven on copper.' Lewis's account is so full and particular, that I shall only subjoin the following remarks. The 'preface to the Byble' is by Abp. Parker; and a most solid, convincing,

* Lewis is inaccurate in his description of the title-page. 'Within a border is printed thus—The Holy Bible. At the top of the border is the picture of Q. Elizabeth, engraved on copper, sitting in a royal pavilion. On each side of her are the emblems of Religion and Charity sitting.' See p. 240. In the copy before me, within a border which looks very like wood-engraving, is the title, above given: '*The .holie . Bible.*' beneath, '*conreynnyng the olde Testament and the neue.*' The portrait of Elizabeth is in the centre of the copper-plate embellishment beneath. She is within an oval, beneath the royal arms; and the figures described by Lewis, somewhat above, are on each side of her. The inscription below—as he mentions—'non ne pudet,' &c. Could Lewis have seen a different impression, or did he depend upon the description of another? This latter is not very probable, as his account is otherwise exceedingly full and accurate.

and unaffectedly pious composition it is. Lewis has extracted a considerable portion of it. It concludes with a *Prayer*, which, as it is omitted by Lewis, shall find a place below.* The copper-plate portraits of the Earls of LEICESTER and BURLEIGH—the two great favourites of the Queen—are really skilful as well as desirable performances. Leicester, in complete armour, with his cap on, and truncheon in his left hand, appears immediately after the conclusion of the Book of *Deuteronomy*, upon a half-title to the Books of Joshua and Judges, &c. Cecil is at the commencement of the Psalms, placing his right hand upon a large initial letter B, and holding an Hebrew Psalter in his left hand. He is bare-headed, and it is the only uncapped portrait of Cecil which I remember. They are both half-lengths. The wood-cuts have elaborate borders; but these cuts are not equal to those in the impression of Coverdale. This edition has no date; but the year 1568 is usually assigned to it. Jugge's device, as seen in the ivth volume of the *Typ. Antiq.* p. 241, is at the end of the New Test.: see too p. 256 of the same volume. I cannot imagine but that there must have been *one* (presentation) copy of this impression struck off UPON VELLUM. The present is a fair and sound, rather than a fine and large, copy of this desirable edition. It is bound in 2 vols. in russia. Dr. Cotton (*Edit. of the Bible*, p. 16, n. g.) says that copies of this edition are 'rarely found in a perfect state.' See too p. 123-5 of the same work.

* For the sake of rendering it more familiar, the modern orthography is observed: 'O God of my fathers, and Lord of Mercies,—thou that hast made all things with thy word, and didst ordain man through thy wisdom that he should have dominion over thy creatures which thou hast made, and that he should order the world according to holiness and righteousness, and that he should execute judgment with a true heart—give me wisdom, which is ever about thy seat, and put me not out from among thy children: For I thy servant, and son of thy handmaiden, am a feeble person, of a short time, and too weak to the understanding of thy judgments and thy laws. And though a man be never so perfect among the children of men, yet if thy wisdom be not with him, he shall be of no value. O send her out therefore from thy holy heavens, and from the throne of thy majesty, that she may be with me, and labour with me, that I may know what is acceptable in thy sight: for she knoweth and understandeth all things, and she shall lead me soberly in my works, and preserve me in her power. So shall my works be acceptable by Christ our Lord, to whom with the Father and the Holy Ghost be all honour and glory, world without end. Amen.'

[THE HOLY BIBLE.] *Imprinted at London by
Cawood. 1569. Quarto.*

Not only is the title of the Old Testament defective, but the whole of the introductory matter, as far as the beginning of the Book of *Genesis*, is wanting. The copy too is, in other respects, very much cropt and soiled. The new Test. exhibits rather a tasteful wood-cut border, and the title tells us that it is '*translated after the Greeke.*' The date is gathered from this title, there being none at the end. The printing is sufficiently wretched. It should seem that Herbert and Lewis were equally defective in intelligence relating to this edition—which must be considered quite a separate publication from Jugge's reprint of the Bishop's Bible in 4to. of the same date.*

THE HOLIE BYBLE. *Imprinted at London by
Richard Jugge. 1573. Quarto.*

The third re-impression in 4to. by Jugge of the Bishop's Bible of 1568. It comprehends the Book of Common Prayer, as an introductory part, having, at the end, the Book of Psalms, by Day, of the same date. This copy appears exactly conformable to Lewis's account of Jugge's first reprint in quarto of the date of 1569. It may be called a fair and most desirable copy, and is bound in russia.

THE BIBLE AND HOLY SCRIPTVRES contained in
the Olde and Newe Testament, &c. *Printed in
Edinbvrgh Be Alexander Arbuthnet, Printer
to the Kingis Maiestie, dwelling at ye Kirk of
feild. 1579.† Folio.*

FIRST IMPRESSION of the Bible in the SCOTCH LANGUAGE, and of exceedingly great scarcity. No copy appears to be in the Bodleian Library or in the British Museum: and it was unknown to Lewis and

* Herbert had clearly never seen the above. He describes it 'with Cawood's mark'—and this is repeated in the List of Editions of the Bibles, prefixed to *Bishop Wilson's Bible*. But the colophon has Cawood's name expressly mentioned: *Imprinted at London in Powles Churchyard by John Cawood, Printer to the Queenes Maiestie.*

† The imprint is beneath a wood-cut of the royal arms of Scotland.

Herbert. An epistolary address to James the VIth, in two leaves, follows the title-page. Then ‘an dooble Calendare—to wit, the Romane and the Hebrew Calendar’—four leaves: followed by rules for understanding the same. Then some verses, which are inserted below.* On the reverse, ‘A Description and Successe of the Kinges of Iuda and

* ‘Of the incomparable treasure of the holy Scriptures, with a prayer for the true vse of the same.

<i>Esai.</i> 12. 3. & 49. 10	Here is the spring where waters flowe,
<i>Reve.</i> 21. 16. & 22. 17.	to quenche our heate of sinne :
<i>Jerem.</i> 33. 15.	Here is the tree where trueth doth grow,
<i>Psal.</i> 119. 160.	to leade our liues therein :
<i>Rev.</i> 2. 7. & 2. 22.	Here is the iudge that stintes the strife,
<i>Psal.</i> 119. 142. 144.	when mens deuises faile :
<i>Joh.</i> 6. 34.	Here is the breade that feedes the life,
	that death cannot assaile.
<i>Luk.</i> 2. 10.	The tidings of saluation deare,
	comes to our eares from hence :
<i>Ephē.</i> 6. 16.	The fortresse of our faith is here,
	and shielde of our defence.
<i>Matth.</i> 7. 6.	Then be not like the swyne that hath
	a pearle at his desire :
<i>2 Pet.</i> 2. 22.	And takes more pleasure of the trough
	and wallowing in the myre.
<i>Matthewe</i> 6. 22.	Reade not this booke in any case,
	but with a single eye :
<i>Psa.</i> 119. 27. 73.	Reade not but first desire Gods grace,
	to understand thereby.
<i>Jude</i> 20.	Pray stil in faith with this respect
	to fructifie therein,
<i>Psal.</i> 119. 11.	That knowledge may bring this effect,
	to mortifie thy sinne.
<i>Jos.</i> 1. 8.	Then happie thou in all thy life,
<i>Psal.</i> 1. 1. 2.	what so to the befallles :
<i>Psal.</i> 94. 12. 13.	Yea, double happie shalt thou be,
	when God by death thee calles.

‘O Gracious God and most merciful Father, which hast vouchsaued vs the rich and precious Jewel of thy holy word, tassist vs with thy spreit, that it may be written in our hearts to our euerlasting comfort, to reforme vs, to renew vs according to thine owne Image, to build vs vp and edifie vs into the perfect building of thy CUNIST, sanctifying and increasing in vs all heauenlie vertues. Graunt this O heauenly Father, for IESVS CHRISTIS sake Amen.’

I suspect that T. GRASHOP—whose name appears at the end of ‘How to take profite in reading of the holie Scriptures’—on the reverse of the ensuing leaf—was the author of this poetry and prayer.

Iervsalem," &c. followed by 'An exhortation to the studie of the holie Scripture,' &c.—on the reverse of which latter, at the end, is Jugge's device (see *Typog. Antiq.* vol. iv. p. 241) in small—with the name of 'Alexander Arbuthnet' over the central part. These two latter pieces, two leaves: or eight leaves, in the whole, between title and text—the sacred text being on the ensuing leaf, a.j. numbered 1. The Old Testament, including the Apocrypha, ends on the reverse of the 503d leaf:* but, at the conclusion, it is said 'The Thirde Boke of the Maccabees newlie translated out of the original Greke'—whereas no such third book is in the present copy. The New Testament follows—purported to be printed at Edinburgh, by 'Thomas Bassandyne, M.D.LXXVI.' This title has the royal arms of Scotland, as before. The reverse is blank. The text begins on the ensuing leaf A.ij. numbered 1, and concludes on the reverse of the 125th leaf. Two alphabetical tables—one, of proper names, and the other of things—the two containing fourteen leaves—conclude the volume. It is printed in a roman letter. The present is a clean, sound, and most desirable copy; handsomely bound in blue morocco by C. Lewis.

THE BIBLE. *Imprinted at London by Christopher Barker.* 1581. Octavo.

The New Testament is unluckily wanting. Christopher Barker was the ANDREW STRAHAN of the reign of Elizabeth. His impressions of the sacred text were almost without number, and perhaps at this day can never be embodied in one collection. The impression before us (which exhibits the Geneva version) has escaped Lewis and Herbert: nor is it in the British Museum: although in Cruttwell's list (prefixed to Bishop Wilson's Bible) it is mentioned without reference to any collection wherein a copy may be found. It is a volume of extreme beauty of typographical execution: printed in double columns, with a very small but distinct type, upon paper of great delicacy. There are short explanatory notes and parallel passages in the margin. An address—'To the diligent and Christian Reader, grace, mercie and peace, through Christ Jesus,'—in equally small italic type, precedes the sacred text. Barker's crest only (of the boar's head) is at the end of the Old Testament. The present copy, in four thin octavo volumes, has been

* Care should be taken that a loose wood-cut, 'appertaining to the 33rd chap. of Nombres,' be found between folios 81 and 82.

inlaid with paper, apparently of the precise age, colour, and texture of the printed text. It has been lately bound in purple morocco.

THE HOLY BIBLE. *Imprinted at London by Christopher Barker.* 1585. Folio.

The present volume is as magnificent, as the preceding is beautiful. It has also escaped Herbert : see his edition of our *Typographical Antiquities*, vol. ii. p. 1081-3 : vol. iii. 1803. Nor can I exactly discover that it is mentioned by Lewis : p. 273-4. The title-page is succeeded by Cranmer's Prologue or Preface—a scriptural genealogy—calendar—and division of the Books of the Bible, &c.—in all sixteen leaves—before the commencement of the sacred text. The Old Testament contains 536 numbered leaves—the New Testament 137, including the title-page. The initial letters J. N., at the end of the Old Testament, denote the name of the editor ; but in Cruttwell's list (*sign. b 3. 4 fol. edit.*) I find no name to which these can be supposed to apply. The present may be considered a fine sound copy ; in russia binding.

THE BIBLE. *Imprinted at London by the Deputies of Christopher Barker.* 1599. Quarto.

This I take to be the edition which is cursorily mentioned by Lewis at p. 276. It is a reprint of the Geneva version, with a preface, and ' Directions how to take profite in reedinge of the Holy Scriptures, by T. Grashop, who was Master of Arts of All-Souls College in Oxford, 1561.*' The poetical prefix is taken from the Scotch edition of the Bible in 1579 : see page 69 ante. It may be necessary to observe that there are two distinct title-pages to this edition ; the first being divided into many wood-cut compartments : the second having only a neat wood-cut of the Israelites passing through the sea, as seen in the previous edition of 1581, upon a diminished scale. The imprint is at the end of the second table, following the New Testament, as well as in the previous title-pages. At the end of the Tables is an edition of the *Psalms*, with musical notes, without date, but apparently of the same period. This is a sound, desirable copy, bound in old blue morocco, with gilt leaves.

* So Lewis, p. 276. But I do not discover his name in the enlarged edition of *Wood's Athen. Oxon.* by Dr. Bliss. Nor is he noticed by Ritson.

[BIBLE.] *Imprinted at London by Robert Barker, &c.* 1607. Folio.

The date is found in the title of the New Testament, and at the end of the second table or index. The title-page is wholly upon copper—rather splendid and elaborate. The name of *Guilielmus Hoel*, as the engraver, is below. Three leaves of preliminary matter precede the sacred text. The Old Testament has 444, and the New Testament 135, leaves. The title of the New Testament is printed. Seven leaves, of two tables, printed in a very small roman type, follow the New Testament. With this copy is bound an edition of the Common Prayer (placed before the Bible) of the date of 1607, and of the Psalms, placed after the Bible, of the date of 1609. In the frontispiece or title of the Prayer Book there are the names of *Dorothy* and *John Villiers* inscribed. The former (from the character) of a date almost coeval with that of the printing: the latter with the year 1746. A third inscription of *Rd. Birch*, 1747, appears; but in the bottom margin there appears a memorandum, evidently in the hand-writing of John Villiers, thus: ‘*My mother Hanna Villiers died Aprill 15, 1745, and that same day got from her daughter Mary Weters 19 Water Glasses of Claret, and Gineva in green Tea in the Evening.*’

The present copy is among the finer volumes, in this library, of the sacred text. It is in old blue morocco binding, with gilt leaves, apparently of the middle of the xviii century.

THE HOLY BIBLE, &c. *Newly Translated, &c.*
Imprinted at London, by Robert Barker, &c.
1611. Folio, 2 vols.

This may be called the PARENT TEXT of the present English version of the Bible, and a copy of it should be in every library of reference or choice. The impression was published under *Royal Authority*. After an epistle dedicatory to King James I., comes an address from ‘the Translator to the Reader’—full of curious and interesting matter, and such as those, who carp at the supposed imperfection of our version of the Scriptures, will do well, more than once, carefully to peruse. A *Calendar*, *Almanack*, &c. follow: in the whole, eight leaves. Then a title of ‘*Genealogies recorded in the Sacred Scriptures, &c.* by I. S. [John Speed] with an address to the Christian Reader on the reverse. Then the genealogies, thirty-four numbered pages: with a large wood-cut

of Adam and Eve eating the forbidden fruit, on the first page. Next, a copper-plate map of the Holy Land. The sacred text follows; printed in a large and handsome black letter, in double columns, with very few marginal references. Consult Dr. Cotton's note in his '*Various Editions of the Bible*,' 1821, 8vo. p. 29. The copper-plate title-page there mentioned is not in this copy. The wood-cut title consists of an elaborate border, with the figures of St. Matthew and St. John below, and the apostles, &c. around: the other embellishments are precisely of the style of art observable at the commencement of the xviiith century. The present copy, with the exception of the copper-plate title-page, is perfect, and bound in russia, with gilt leaves; but is not, upon the whole, in that desirable condition which could be wished. Consult the Editor's Preface, in Bp. Wilson's Bible, *sign.* c 2, respecting the copper-plate title-page; which is engraved by Boel.

BIBLE. *Imprinted at London by Bonham Norton and John Bill, Printers to the Kings most Excellent Maiestie.* 1619. Quarto.

A fair sound copy, ruled with red lines; and, once, most splendid in its outward attire—being bound in purple satin, upon which a rich pattern is worked in silver tambour, with a coat of arms, argent on a bend vert, with three wolves' heads erased of the field, and crest of a hand. These, in short, are the arms of Sir Thomas Myddleton, of Chirk Castle, in Denbighshire; and in the fly-leaf, in an old fashioned but handsome hand, we read, '*The Laddy Myddletons holy bible.*' This Lady Middleton was an intimate friend of Sarah, Duchess of Marlborough.

——— *Printed by John Cousturier at Rouen. By the English Colledge of Douvay.* 1635. Quarto, 2 vols.

The first title-page is wholly upon copper, and rather finely executed: * having Moses on one side of the title, and David on the other. Above, is a small representation of the Almighty in the act of the Creation. The imprint, as above, is beneath the title. Then a full, and

* I suspect it to have been engraved in *England*, by some of the more popular artists of this period, and sent over to Douay. It has much of the character of British art.

printed title, from which we learn that the book was edited by the English College at Douay. A preface follows; very interesting; from which it appears that the New Testament was printed before, and that the whole work was the result of above forty years toil and trial—the chief cause being ‘the poor estate [of the College] in banishment.’ This version is strictly from the old Latin or Vulgate, conferred with the Hebrew, Greek, or other editions: the third page of the preface states the reasons why this choice was made. It is by no means a reprint of the precursor of 1566, published at the same place, as the following comparison justifies:

Edit. Rouen. 1635.

In the beginning God created heauen and earth. 2 And the earth was void and vacant, and darknes was vpon the face of the depth: and the Spirit of God moued over the waters. 3. And God said: Be light made. And light was made. 4. And God saw the light that it was good: and he diuided the light from the darknes. 5. And he called the light, Day, and the daakenes (sic), Night: and there was euening & morning, that made one day.

Edit. Rouen. 1566.

In the begynning God created Heauen & erth. The erth was voyd and empty & darkenes was vpon the face of the depe, and the spirite of God moued vpon the face of the waters.

And God sayde: let there be made lyght, and there was lyght made. And God saw the lyght that it was good. And God made a diuision betwene the lyght and darkenes. And God called the lyght, daye: and the darkenes called he nyght. And the euenynge and the mornynge was made one daye.

There are annotations at the end of a great number of chapters. The text concludes with the fourth Book of Esdras. The present is a beautiful copy, bound in russia, with gilt leaves.

THE BIBLE. *London, Printed by William Bentley*
1646. Octavo.

Upon the whole, a desirable copy, in once splendid binding of red and blue morocco intermixed. The initials E. L. are on the outside.

THE HOLY BIBLE. *Printed at London by the*
Assignees of John Bill and Christopher Barker,
&c. 1647. Small Quarto.

A fair and beautiful copy, ruled with red lines, and bound in crimson velvet. The Old Testament does not contain the Apocrypha.

THE HOLY BIBLE, &c. *Edinburgh, Printed by
Evan Tyler, Printer to the King's most excellent
Majesty.* 1649. Octavo.

The full title runs thus : ‘ The Holy Bible containing the Old Testament and the New : newly translated out of the original tongues, and with the former translations diligently compared and revised : by his Majesties special commandment. *Appointed to be read in Churches.* Edinburgh. Printed by Evan Tyler, Printer to the King's most excellent Majesty, 1649.’ The above title is surrounded by a rich engraved border.

Although it announces both Old and New Testaments, this copy contains only the Old Testament of this edition ; which is followed by the Apocrypha, without title, and evidently from a different press ; and this is followed by the New Testament, with the following title : “ The New Testament of our Lord and Saviour Jesus Christ: newly translated out of the original Greek, and with the former translations diligently compared and revised : by his Majesties speciall commandment *Appointed to be read in Churches.* London. Printed by the Company of Stationers, 1650.’ This title is remarkable ; because, notwithstanding the date, it is surrounded by a rich engraved border, with the *royal arms* at top. Under the imprint, and within the border, are the words *Cor mundum crea in me Deus. Psal. 51.* In the Old Testament the engraved ornaments at the head of the Table of Books and of the Book of Genesis, consist of the rose, the thistle, the fleur de lis, and the harp, with crowns over them. In the New Testament (which appears to be printed in the same type, though the title denotes a different printer) these ornaments are very much in the same style, but only contain the thistle and the fleur de lis, *without crowns.* This difference is remarkable and curious, as it should appear that the cognizance of England and Ireland were purposely omitted, and those of Scotland and France retained. The title to the New Testament may possibly have been taken from another book ; though at the end of the Revelations the same imprint is repeated, viz. London. Printed by the Company of Stationers, 1650. To this, in the present volume, is added the metrical version of the Psalms by Sternhold and Hopkins, preceded by another engraved title, and said to be printed for the Company of Stationers, 1649, *Cum Privilegio Regis Regali*, but without arms or cognizances, and in a smaller and different character from the others. This copy

has musical notes prefixed to many of the Psalms. I have thought it worth while to go into this detail, as it appears curious (and to me is new) that during the inter-regnum the Company of Stationers should print with the King's arms, and with his privilege. Perhaps, however, there are many other instances of the same kind.

THE HOLY BIBLE, &c. *London, Printed by John Field, one of his Highness's Printers.* 1658. Duodecimo.

The title-page is engraved. Such another copy of this rare and estimable pocket-edition, by Field, would with difficulty be found. It is fair and sound throughout, and is bound in black morocco by Roger Payne.

——— *Cambridge Printed by John Field Printer to the Vniversitie And illustrated with Chronological Sculps by Ogilvy.* 1660. Folio, 2 vols.

A most magnificent copy, ruled with red lines, upon LARGE PAPER; and bound in old red morocco.

——— *Cambridge: printed by John Field Printer to the Vniversitie* 1668. Quarto.

Executed in a very small roman type, and forming a thin quarto volume in consequence. In black coeval binding.

——— In Welch. (Y Bibl Cyssegr-Lan, sef yr H, en Destament ar Newydd.) *Printiedig yn Llundain gan John Bill, Christopher Barker, Thomas Newcomb, a Henry Hills, Printwyr i Ardderchoccaf fawrhydi y Brenin: ac a werthir gan John Hancock, tan lán y tri Bibl yn Popes-Head Alley, yn Cornhill.* 1677. Octavo.

Without the Apocrypha. The New Testament is dated 1678. A very sound and most desirable copy; inasmuch as it belonged to 'Sir Robert Clayton, of the City of London, Knight, Alderman, and Mayor

thereof, An^o. 1679'—and was given to him by the publisher, 'in thankful acknowledgement of his former bounty to Wales, in contributing towards the printing this Bible, and teaching many hundreds of poore children to read, and some to write.' The copy, however, afterwards belonged to *Tillotson*, *Stillington*, and sundry others, all of whose names are autographised in the fly-leaf. Sir Robert is one of the worthies who figures in *Evelyn's Memoirs*. See the Index.

THE HOLY BIBLE. *London; Printed by Bill, Barker, Newcomb & Hills.* 1678. Quarto.

The Book of Common Prayer, of the same date, is prefixed. On the fly-leaf of the latter, in the Duchess of Marlborough's hand-writing—after her autograph—is this memorandum: '*this Bible was my Dear Mother's, who died the 27 day of May, 1693.*' Below, in a different, and very neat and legible hand, is the notification of the death of Lord and Lady Sunderland: the former on April the 18th, 1722, the latter on April 15, 1716. This copy is ruled with red lines, and is in old red morocco binding.

THE BIBLE containing the Old Testament and the Newe, &c. *Cambridge. Printed by T. Buck & R. Daniel.* Without Date. Folio, 2 vols.

A reprint of the edition of 1611, with the omission of the genealogical tables. The frontispiece, of copper, is by W. Marshall. The plates, with which this copy abounds, are by Goltzius [H G F], and are sufficiently indifferent. The second volume has the Book of Common Prayer prefixed to the New Testament, with the Psalms of David at the end. The present is a beautiful copy, ruled with red lines, and bound in red morocco, with a flowered pattern on the gilt edges of the leaves, upon which we read 'Order my steps in prayer.' This copy belonged to Sir Robert Clayton, Knight, Alderman and Mayor of the City of London in 1679; and was probably bound by the same possessor.

——— *Cambridge: printed by John Hayes, Printer to the Vniversitie.* 1682. Quarto.

A beautiful copy, ruled with red lines, and bound in blue morocco: in the taste of the time of its publication.

THE HOLY BIBLE. *Oxford, Printed at the Theater.*
By F. Parker & Thomas Guy. 1685. Folio.

This magnificent volume, ruled with red lines, and bound in morocco with various coloured ornaments, was the DUCHESS of MARLBOROUGH'S OWN COPY. On the first fly-leaf is inscribed, in her own handwriting, the death of the Earl of Godolphin, on the 15th of September, 1712, at two in the morning. He died at the Duke of Marlborough's house at St. Albans, and is called by her grace 'the best man that ever lived.' On the second fly-leaf, are the following entries, in the Duchess's own hand, of the births of her children.

'HENRIETTA was born the 19 of July, 1681, about ten in the morning. Her god-mother and god-father was, my mother, my sister Godfry, and Sir John Churchill. ANN was born the 27 day of Feb. Her god-mothers and god-father were, the Princess of Denmark, Lady Sunderland, and Lord Rochester. JACK was born the 12 January, 1686, about six a clock in the morning; his god-mother and god-fathers Mrs. Strangways, Lord Tyrconell, and Lord Godolphin. BETTY was born the 15 of March, 1687; her god-father and god-mothers, Lord Renolow [Ranelagh,] Lady Scarborough, Lady Frechwell. MARY was born the 15 of July, 1689, at 2 a clock in the morning; her god-father and god-mothers, the Prince, and Queen, and Lady Darby. CHARLES was born the 19 of August, 1690, between six and seven a clock in the morning; his god-mother and god-fathers, Lady Fitzharding, Lord Dorsett, and Mr. Russell.' Charles died before he reached the age of maturity; but the exact date of his death does not seem to be known.

Translated into Irish by the Care and Diligence of Doctor William Bedel Late Bishop of Kilmore in Ireland, And for the publick good of that Nation. *Printed at London, Anno Dom. 1685. Quarto.*

Without the Apocrypha. The New Testament is dated 1681. The whole is printed in the old Irish characters, and consequently published exclusively for the use of the Irish. An edition of no ordinary occurrence. A most desirable copy; in calf, with marbled leaves.

AN BIOBLA NAOMHTHA, &c. -dhúthrachd an Doctuir Villiam Bedel, &c. *A Lunnduin.* 1690. Duodecimo.

This is a pocket edition of the Irish version of the Bible, being a reprint of the preceding, by Bishop Bedell, and is now become extremely rare. Such another copy as the present, beautifully bound in blue morocco, will with difficulty be found.

THE HOLY BIBLE. *Rhydychair, Printiedig yn y Theatr yn y flwyddyn* MDCXC. Folio.

A copper-plate faces the title : the figure of Minerva and of the Theatre, &c. are on the title. There is no preface. In double columns, with marginal references. A sound good copy, bound in russia—but several of the leaves are smaller, apparently from another copy. A rare book.

THE HOLY BIBLE. *Printed by Charles Bill and the Executrix of Thomas Newcomb deceas'd, Printers to the King's Most Excellent Majesty.* 1701. Folio.

The preceding is upon an engraved title : a printed title follows. This noble volume, according to a memorandum in the hand-writing of Sarah, Duchess of Marlborough, '*was given the Duke of Marlborough by King William.*' It is in blue morocco binding, gilt leaves.

——— *London, Printed by Charles Bill, &c.* 1703. Folio, 2 vols.

This copy belonged to '*My Lord Warwick*'—whose name, thus designated, is written on the title-page. It is undoubtedly one of the most beautiful copies existing ; being bound in old blue morocco, with gilt leaves. It was I believe the first impression of the Bible in the reign of Queen Anne, and has escaped Dr. Cotton.

The HOLY BIBLE, &c. Newly translated, &c.
Printed in the Year MDCCVIII. Folio.

‘ With most profitable annotations upon all the hard places, and other things of great importance ; but are now placed in due order with great care and industrie.’ These ‘ *annotations*’ are, in fact, those which accompany the *Geneva Version*, of which the first edition was printed in 1560. They are placed in the margin. The version of the present impression is the authorised one. This is a very rare, and rather curious edition. No copy of it appears to be in the Bodleian or British Museum libraries ; but there is one in the archiepiscopal library at Lambeth. His Lordship is indebted to the kind assiduity of the Rev. Dr. Bliss, of Oxford, for the possession of this volume. The condition of it is most desirable, in every respect. The binding is in the original richly-stamped calf cover.

—— *Edinburgh. Printed by James Watson,*
One of his Majesty’s Printers. 1715. Octavo.

A rare and coveted edition ; but perhaps such *another* copy of it, as the present, is no where to be found. The binding is in its original state, and highly ornamented, in blue morocco. The interior is without a spot. It must have been doubtless a presentation copy to some distinguished personage.

—— *Oxford, Printed by John Baskett. 1717.*
Folio, 3 vols.

One of the finest copies imaginable, ruled with red lines, and bound in three volumes, in old and richly ornamented blue morocco : the third volume has plates only. This book, I believe, never appeared upon large paper. His Majesty’s Library at Buckingham House, and the Bodleian Library, each possess a copy printed UPON VELLUM.

—— *Lhyfer Gweddi Gyffredin, &c. Caer-*
Grawnt Printiedig gan Joseph Bentham, Prin-
tiwr i’r Brif-Ysgol. 1746. Octavo.

In the Welsh language, with the Prayer Book before the sacred text, and the Psalms by Sternhold and Hopkins after. This is a very neatly printed edition ; and the present copy is in blue morocco, with gilt leaves.

BIBLE. *Cambridge, Printed by John Baskerville,
Printer to the University.* 1763. Folio.

One of the most beautifully printed books in the world ; but the type and paper want the richness and boldness of the impressions by Field and Baskett. The title-page—as a piece of printing—is unrivalled. It has all the power and brilliancy of copper-plate. A duplicate copy of this impression is kept in the chapel of the house, at Althorp, for divine service. The present copy is superbly bound in red morocco.

———— *Belfast, Printed by and for Daniel Blow.*
1765. Duodecimo.

A scarce edition. In red morocco binding, gilt leaves.

THE COMPLETE FAMILY BIBLE. By the Rev.
Francis Fawkes, M. A. &c. *London.* 1768.
Quarto, 2 vols.

With the Apocrypha, and a nominal and critical index. The New Testament is dated 1769. There are running notes throughout ; and the editor shews his partiality for his previous classical studies, by quoting *Aristotle* and *Milton* in the very first page of his annotations. Fawkes was the translator of Theocritus and Apollonius Rhodius. Prefixed to the sacred text are poetical testimonies in favour of the work. This Bible belonged to the late Dowager Countess Spencer, and is in blue morocco binding.

———— By William Dodd, LL.D. &c. *London.*
1770. Folio, 3 vols.

With a commentary, in which are inserted the notes and corrections of Locke, Waterland, and Lord Clarendon. A portrait of Locke faces the title-page ; and a dissertation on the Pentateuch follows the preface. Upon the whole, a handsomely printed book. In russia binding.

BIBLE. *Edinburgh : printed by Colin Macfar-
quhar.* 1770. Octavo.

With observations at the end of every chapter : composed by the Rev. Mr. Ostervald, Professor of Divinity, and one of the ministers of the Church of Neufchatel, in Switzerland. Translated at the desire of, and recommended by, the Society for propagating Christian knowledge.

A very neatly printed edition ; but the ‘ practical observations ’ at the bottom margin require an experienced and strong-sighted pair of eyes to peruse them.

YN VIBLE CASHERICK, &c. *Whitehaven: prentit Lionish Juan Ware ase Vac.* 1771. Octavo.

In the *Manks language*. This is called the Manks Bible, and is printed in an ordinary manner for ordinary use. In calf binding. Attached to it is an edition of the New Testament, in the same language : printed by Balfour, Auld. agus Smellie in 1767. 8vo.

THE HOLY BIBLE. With Notes by the Right Reverend Thomas Wilson, D.D. &c. *Bath, Printed by R. Cruttwell.* 1785. Quarto, 3 vols.

The present is one of the very few (only twelve) and highly prized copies upon LARGE PAPER ; handsomely bound in six folio volumes, in blue morocco. Till the publication of the Bible of Drs. D'Oyley and Mant, the present was considered as the chief family Bible for consultation, in regard to notes and various readings. It will be always held in reverence and estimation.

———— *Cambridge, printed by John Burges, Printer to the University.* 1798. Duodecimo.

The paper is too thin, the ink too pale, and the type too much worn. In blue morocco binding.

———— *London. Printed for Thomas Macklin by Thomas Bensley.* 1800. Folio, 8 vols.

A magnificent copy of the most magnificent impression of the sacred text extant. The engravings, and especially the head and tail-pieces, are, many of them, fine specimens of the British school of art. The Apocrypha, recently published, renders the work complete. This copy is in blue morocco binding.

———— *Bristol.* 1802. Duodecimo.

In a very small type ; but much inferior to the recent edition of Strahan, in the same form.

BIBLE. *Oxford: Printed at the Clarendon Press.*
1807. Quarto, 2 vols.

A beautiful copy of a magnificently printed book : apparently upon thick paper. In blue morocco binding.

The ROYAL STANDARD DEVOTIONAL FAMILY
BIBLE. *Yarmouth. Printed by Keymer.* 1811-
16. Quarto, 3 vols.

‘ With short notes from Gill, Scott, Henry, Dodd, Brown, Fawcett’
—and—as it is called—‘ with superb engravings from the great mas-
ters.’ This Bible receives a place in his Lordship’s library, as a very
creditable specimen of *Provincial printing*, and as being a copy upon
LARGE PAPER. It was obtained from my friend Mr. Dawson Turner,
in exchange for a fine copy of the *Ypodigma Neustria*, 1574, in folio: a
duplicate in the Althorp library. It has been since bound in russia, by
C. Lewis.

——— *Edinburgh: Printed by Sir D. Hunter*
Blair and J. Bruce, Printers to the King’s most
Excellent Majesty. 1813. Octavo.

Executed on very indifferent paper. In calf fancy-pattern binding.

——— *Edinburgh: Printed by Sir David Hunter,*
Blair, &c. 1814. Duodecimo.

One of the *twenty-five copies* only printed upon LARGE PAPER ; and,
in my humble estimation, not to be exceeded by any impression of the
same form, for beauty of appearance and skilfulness of execution.

——— *Cambridge: printed by J. Smith, Printer*
to the University. Stereotype Edition. (1815.)
Octavo.

The present is one of only three copies known to be upon LARGE
PAPER : the second is in Lord Hardwicke’s Library. Of the destina-
tion of the third, I am ignorant. In blue morocco binding.

BIBLE. Prepared and Arranged by the Reverend George D'Oyley, B. D., and the Reverend Richard Mant, D. D. *For the Use of Families.* Oxford. 1817. Quarto, 3 vols.

This edition may be considered as the triumph of our ESTABLISHED CHURCH. Not fewer than *twenty-two thousand* copies have been printed, of the two editions which have appeared; and a third edition is now in the University press at Cambridge. The notes contain sometimes ample and curious, and always edifying, information: supported by NAMES, which have been long respected for talent and revered for virtue. The present is a copy upon *large paper*: but there is little, either in the size or quality of the paper, to entitle it to such distinction. I could have wished the embellishments away: or, if necessary to be introduced, that they had been executed upon paper of a different tint.

ITALIAN BIBLES.

LA BIBLIA, &c. in lingua Toscana per Antonio Brucioli. *In Venetia.* 1539. Quarto.

This was Dr. Farmer's copy, and is the first edition of the version of BRUCIOLI. It had formerly belonged to some bishop, as the mitre and pastoral staff, above the shield of coat armour, demonstrate. In old calf binding. For earlier editions (in the xvth century) consult *Bibl. Spencer.* vol. i. p. 63; and p. 44 of the ensuing volume of this work.

—— in lingua Toscana. Commento di Antonio Brucioli. *In Venetia.* 1546. Folio, 3 vols.

Brunet mentions an earlier edition of the date of 1542-7, which I suspect not to be in existence: for he refers to the Gaignat Catalogue (vol. i. n^o. 81,) where I find *this* edition to be mentioned—as if, however, it were seven volumes bound in three—whereas the pages here, in each volume, run consecutively from beginning to end. It is clear

that no previous edition is alluded to, by the commentator, in his dedicatory epistle to '*Madama La Dalphina*.' The present was Colbert's copy. It is in red morocco binding; but has not escaped with impunity from the binder's tools. It was obtained from the sale of the Crevenna Library.

LA BIBIA. Tradutta in lingua volgare secondo la verità del testo Hebreo, &c. *Stampata appresso Francesco Durone.* 1562. Quarto.

Four leaves of an address to the Princes and Republics of Italy, that the Holy Scriptures ought to be read in the vulgar tongue—and one more leaf of a summary of the Bible—precede the text. The Old and New Testaments have the leaves separately numbered. A table of eighteen leaves follows the New Testament. From the beautiful device of a female figure of Truth, radiated, and looking towards heaven—which graces the frontispiece—I suspect this edition to have been printed at Venice. The present is a most desirable copy, bound in blue morocco.

LA BIBLIA, cioè, i Libri del Vecchio e del Nvovo Testamento, Da Giovanni Diodati. 1607. Folio.

Beyond all question a matchless copy. At the bottom of the title-page we read (doubtless in the hand-writing of Diodati) '*Pour Monseigneur le President de Thou*.' It is upon LARGE PAPER, with occasional rough leaves, in blue morocco binding.

LA SACRA BIBLIA, &c. Da Giovanni Diodati.
Seconda Editione, migliorata ed accresciuta.
Stampata in Geneva da P. Chovet. 1641. Folio.

The copper-plate title-page bears date 1640. Printed in a small type, with the commentary of Diodati at bottom, upon very indifferent paper. A most desirable copy, in russia binding, gilt leaves.

BIBBIA VOLGAR. DI MALERMI. *Venez.* 1773.
Octavo, 6 vols.

An edition for common use. In calf, with marbled leaves.

LA BIBBIA. Tradotta in Lingua Italiana, e con Annotazioni illustrati di A. MARTINI. *In Torino.* 1776. Octavo, 23 vols.

A neatly printed, and useful edition, with the Vulgate text, and Italian version in parallel columns, and the annotations in long lines below.

SPANISH AND PORTUGUESE BIBLES.

BIBLIA EN LENGUA ESPANOLA, &c. examinada por el officio dela Inquisicion. *Estampada en Ferrara a costa y despesa de Ieronimo de Vargas Espanol: en primero de Março de 1553.* Folio

It should seem that this was the FIRST IMPRESSION of the Bible in the *Spanish language*; or rather, that there were two impressions in the same year (1553,) of which one was destined for the use of the *Jews*, the other for that of the *Christians*. The copy before us is of the latter description—the former edition having been printed ‘*at the costs and charges of Yom Tob Atias, the Son of Levi Atias.*’ Both impressions are very rare; and the present copy, although not very remarkable for its size and condition, and having, besides, two ms. leaves, (but very neatly executed in the manner of printed ones) could not be obtained under the sum of twenty guineas. Brunet says ‘it is not less rare than the Jewish edition,’ but I incline somewhat to a different opinion. As this experienced bibliographer has not particularly described the contents, it may be useful to mention that the epistolary dedication to the Señor Don Hercole da Este el Segundo,’ &c. is on the reverse of the title-page, which latter is a barbarously ornamented piece of printing. An address to the reader, one leaf, follows the title-page. Then a table of six leaves. The sacred text follows, upon four hundred leaves,

with printed numerals; concluding with the Book of Esther; which succeeds the *Kohleth de Solomoh* and the *Lamentacions de Yermiaho*—so that the New Testament appears to be wanting. The conclusion of Esther is succeeded by *Tabla de las Haptharoth*, in two leaves, which is usually wanting in copies, according to Brunet. The same bibliographer remarks that, according to Crevenna, there is usually an hiatus from the thirty-fifth verse of the viiith chapter of *Leviticus* to the last words of the seventh verse of the viiith chapter of the same book: but no such deficiency appears in the copy under description. It remains only to remark, that the register and imprint (of which latter a portion is above given—attached to the title) are on the recto of the last leaf following the last mentioned '*Tabla*.' This copy is very handsomely bound by Hering, in dark blue morocco.

LA BIBLIA, Qve es, los Sacros Libros del Vieio y
Nvevo Testamento. *Transladada en Espanol*.
1569. Quarto.

The printer's device of a bear disturbing a bee-hive* is in the frontispiece; whence this is called the *Bear Bible*. According to Brunet, the Abbé Rive has proved that the book was printed at *Basle*, and not at Bern, as De Bure had supposed: *Chasse aux Bibliographes*, p. 547.† A preface of seven leaves, signed C. R. (for CASSIODORO REYNA) and an admonition to the reader, also of seven leaves, precede the commencement of the sacred text; the leaves are numbered by columns. The Book of Ecclesiasticus concludes on the 1438th column. Then commence the Prophets, ending with the 2d book of Maccabees on the 544th column. The New Testament, without any distinct title, (at least in this copy) follows on *a*. In the whole, 508 columns: succeeded by a list of errata: with the date more fully subjoined. There are copies of this book with the date of 1622, being merely a fresh frontispiece inserted: the date of the impression, at the end of the errata, (as here) is thus: '*Anno del Senor M. D LXIX en Septiembre*.' There are no wood cuts, except two in the preface; which are rather brilliant of their kind. The present is a beautiful copy, in blue morocco binding.

* Something like a similar cut may be seen in the *Bibliographical Decameron*, vol. ii. p. 202, from a Printer of the name Apiarius, at Bern.

† The italic letter is very like that of a Basle book, especially what is seen at the end of Ecclesiasticus,

BIBLIA EN LENGUA ESPANOLA, Traduzida palabra por palabra de la verdad Hebrayca, por muy excelentes letrados, &c. *En Amsterdam Impressesadorie de Gillis Ioost, en el Nieuwe-straet*, 1606. Folio.

The frontispiece, or title, is cut in wood ; and the figures of Moses and Aaron, on each side of the letter-press, are master-pieces of art in that department of engraving. The figures below, of Adam and Eve, could hardly have been designed or engraved by the same artist. A sound copy, in calf binding.

O VELHO ET O NOVO TESTAMENTO, &c. Traduzidos em Portuguez por Joaõ Ferreira A. d'Almeida, &c. *Batavia. Mulder, Heusler, Heeman, Impress.* 1748-53-73. Octavo, 2 vols.

A remarkably neat copy of an edition now found with difficulty—bound in russia, with gilt leaves.

GERMAN AND DUTCH BIBLES.

BIBLIA, das ist **DIE GANTZE HEILIGE SCHRIFT DEUTSCH**, D. Mart. Luthers. *Luneburg.* 1627. Duodecimo, 3 vols.

A most beautiful and uncommon book ; printed in a small gothic letter, UPON VELLUM of a stout and fair quality. The third volume terminates with the Apocrypha. The fly-leaves of the first and third volumes are charged with several ms. memoranda ; from which I extract the last in the third volume. ‘ *Ex donatione Castæ meæ Coætæ hunc possideo librum. Zscheipliz die 18 Junij 1700.*’ This precious copy is handsomely bound in blue morocco.

BIBLIA, dat is DE GANTSCHÉ H. SCHRIFTURE, &c.
Tot Leyden Gedruckt by Paulus Aertsz van
Ravesteyn. (1642.) Folio.

I gather the above from the ms. signature of the magistrate or publisher; on the reverse of the title-page: although the act of authority is dated 1637. This is a most beautiful, and, in parts, (see the index or table at beginning) surprising performance of the Leyden press: and this copy is doubtless upon LARGE PAPER.

———— *Lunenburg. 1635. Folio, 3 vols.*

With the annotations of Osiander and Förtern, &c. The text is Luther's. In treble columns: black letter—and handsomely printed.

———— *Te Dordrecht. Anno 1686. Folio.*

The splendour of this Dutch Bible has never been exceeded in Holland by any subsequent impression. The paper and type are excellent. A few plates are at the beginning of the volume. This copy is in old stamped binding—in boards, covered apparently with russia leather.

BIBLIA dat is, DE GANTSCHÉ H. SCHRIFTURE, &c.
Te Leyden. 1718. Folio, 2 vols.

This edition was procured for his Lordship, from Holland, by Mr. R. P. Cruden of Gravesend; who was anxious that it might obtain a place in this splendid library, on account of its being a STEREOTYPE impression; and, as such, a curiosity not known to the generality of modern collectors.* It is executed in a handsome sharp gothic type, with references and various readings in the margin, in a similar type, but very much smaller. The colour and quality of the paper are good, but the latter is too thin. A great number of darkly printed copper-plates accompany the edition. This copy is splendidly bound in blue morocco by Hering.

* There are inserted, as confirmatory of the above remark two or three rough proofs of the sheets as they came from the printer; in which the mark of the iron frame-work, around the page, renders it indubitable that the above process was adopted.

BIBLES IN VARIOUS LANGUAGES.

BIBLIA POLONICA. *W Amsterdamie W Drukarni Chrysostoffa Cunrada. Roku 1660.*
Octavo.

This rare book was among the earliest acquisitions of his Lordship; being numbered 43. It is in calf binding, with marbled leaves.

BIBLIA RUSSICA. *Printed at Moscow. 1766.*
Folio.

‘At the expense of the Empress Catherine: the fifth edition after that of Petrus M. An ecclesiastical Calendar, Indexes, &c. are at the end.’ I gain the preceding intelligence from a ms. note prefixed to this copy; which is handsomely bound in russia, with gilt leaves.

TA SWEHTA BRAHMATA, &c. *Livonicè. Riga. 1689. Quarto, 2 vols.*

The Bible in the *Livonian* tongue. An exceedingly rare edition. This copy is splendidly bound in blue morocco, with his Lordship’s arms on the sides.

BIBLIA, tai esti Wissas Tzwentas Rasstas, &c.
Karalauczujė. 1735. Octavo.

In the *Lithuanian* tongue. In the black letter. Calf binding.

—— in die Ober-Lausitsische Wendische Sprache
mit aller Treu und Fleisse ubersetzet. *Budissin.*
1728. Quarto.

Translated from Luther’s text. There are two title-pages. The title-page of the New Testament is dated 1727. This is a thick volume; the Old Testament containing 1518, and the New 264, pages—before the commencement of the Epistles, &c. which latter have a separate title-page, and contain 174 pages. Then a separate leaf, containing a prayer, &c. In old black calf binding.

PIIBII Kamat se on Keik se Tummala Sanna, &c.
Tallinas, Trukkitud Lindworsse Kirjadega,
1773. Quarto.

The Bible in the *Finnic language*. In the black letter, double columns. Dark calf binding.

BIBLIA LAPPONICA. *Hernsandesne Carolen Gust, Nordinen Trukkeriasne.* 1811. Quarto, 3 vols.

According to the Catalogue of Mr. Boosey, jun., A. D. 1820, there are only fifty copies of this impression in the present form. In other respects, it has little to recommend it from the beauty of the type, (which is gothic) and the quality of the paper. Recently bound in dark red moroco.

BIBLIA. Bohemicè. *Letha Pane.* 1596. Quarto,

Purchased from a foreign collection, of which the proprietor, Adam Steiner, as well as the vendor of the volume, seem to have had a considerable notion of its value. It is beautifully printed, in a sharp gothic letter, upon indifferent paper. The title-page is upon wood, with the title in red letters. Recently bound in dark green morocco.

BIBLIA SACRA. Bohemicè. *Hal. Mag.* 1766.
Octavo, 2 vols.

In foreign calf binding, marbled leaves. In the black letter, in double columns.

HUNGARISCHE BIBEL. 1730. Octavo.

With the Psalms of David, accompanied by musical notes, at the end, of the same date. A beautiful copy of a very neatly printed edition, in double columns. In black calf binding.

BIBLIA. Suicè. *Inspruck.* 1756. Quarto.

A most desirable copy, in blue morocco binding.

LA S. BIBLA Quei ei: Tut la Soinchia Scartira, &c. Ent ilg Languaig Rumonsch da la Liguria Grischia. *A squitschada en Coira tras Andrea Pfeffer, Stampadur.* 1719. Folio.

A very scarce and valuable impression, and now rarely obtainable.

The present is a most desirable copy; in old stamped calf, with gilt leaves.

LA BIBLIA.—Vertida è stampada avant temp IN LINGUA ROMANSCHA d'Engadina Bassa. *Stampada in Scuol in Engad. Bass.* 1743. Folio, 2 vols.

Two title-pages precede the first volume. The second volume has the same as the first—with the exception only of the title—which, in both cases, is admitted within a large bold ornamented border, with sacred figures at top and at bottom:—better designed, than executed at the press. The paper and printing are, throughout, indifferent: but the copy, bound in foreign calf, is most unexceptionable. Neither De Bure nor Brunet make mention of any impression of the sacred text in the Romansch or Grison dialect.

Mammusse Wunneetupanatamwe Up-Biblum God naneeswe Nukkone Testament kah Wouk Wusku Testament. Ne quoshkinnumuk nashpe Wuttinneamoh Christ noh asoowesit John Eliot. *Cambridge, N. America: Printeduoop nashpe Samuel Green Kah Marmaduke Johnson.* 1663. Quarto.

In the *Virginian language*. Printed in double columns. This copy was in the library of Colbert.

Another Edition of the Virginian Bible. *Cambridge, N. America: Printed by Samuel Green.* 1685. Quarto.

In old calf binding.

BIBLIA ARABICA ET LAT. *Romæ*. 1671. Folio,
3 vols.

Published at the Propaganda Press. The Latin Vulgate occupies the parallel column. A most desirable copy, bound in vellum.

BIBLIA MALAICA. *Typis Arabicis*. Octavo, 6
vols.

A most beautiful copy, in blue morocco binding.

BIBLIA TAMULICA, seu quod Deus Omnipotentissimus Semetipsum ex sua Æternitate clarius manifestaturus de Cœlo est locutus. *Trangambariæ in littore Coromandelino, Typis & Sumptibus Missionis Danicæ*. 1723-7. Quarto,
In 3 Parts.

The Old Testament is in the Talmudical types : exceedingly curious, and of rare occurrence. Printed at Tranquebar on the Coromandel coast.

OLD TESTAMENT.

VET. TEST. Hebraicè. *Printed by R. Stephen*.
Octodecimo, 11 vols.

The most beautiful pocket edition of the Hebrew Bible which was perhaps ever printed. The character is large, and the paper fine, and of a mellow tint. This copy cannot be exceeded in soundness of condition and propriety of binding. It is in old foreign red morocco.

——— Hebraicè. *Wien, gedruckt bey Anton Schmid K. K. priv. &c.* 1815. Octavo, 5 vols.

I purchased this edition, at Vienna, for about seven shillings of our money. It contains the Hebrew text as at present read by the Jews in that capital. This copy is indifferently half-bound in sheep-skin.

VET. TEST. Lat. *Parisiis, In Off. S. Colinæi.* 1532.
Duodecimo, 5 vols.

A beautiful copy, in old blue morocco binding. The text is printed in long lines. From the old library at Althorp. On consulting the *Bibliographical Decameron*, vol. ii. p. 79, it should seem that Colinæus had printed a previous edition, in 1525, which used to be sold for twenty-four sous. The New Testament, in the same year and form, was sold for six sous.

———— *Amst. Apud Jo. Ja. Schipper.* 1669. Octavo.

A truly beautiful copy, of a neatly printed edition, in double columns. In highly ornamented old blue morocco binding.

———— *Parisiis.* 1660. Octavo, 2 vols.

A most beautiful copy, in old French red morocco binding, of a beautifully printed edition, with various readings in the margins.

THE PENTATEUCH,

IN VARIOUS LANGUAGES.

THE PENTATEUCH, by W. T (WILLIAM TYN-
DAL.) 1534. Duodecimo.

This is a sound and perfect copy of an exceedingly rare book ; but an imposition has been attempted in the title-page, by falsifying the date of 1530, to make it pass for a copy of that edition. Each of the five books has a title-page, followed by a prologue. The Book of Numbers is printed in the black letter ; the rest are in the roman type. This is the FIRST ENGLISH VERSION of any portion of the Old Testament, and as such is both curious and important. This copy is bound in old red morocco, after the manner of Ratcliffe's bindings. Consult Herbert and Cotton.

LIBRI MOYSI QUINQUE. Cum annotationibus & observationibus Hebraicis haudquaquam pœnitendis, quæ prolixi commentarii vice esse possunt. *Paris.* 1541. Quarto.

In old calf binding; from the Pinelli Library—afterwards in the possession of the late Mr. Wodhull.

PENTATEUCHUS. Ægypt.-Lat. *Londini.* Bowyer. 1731. Quarto.

‘*Ex MSS. Vaticano, Parisiensi et Bodleiano descripsit ac Latine vertit David Wilkins,*’ S. T. P. The work is dedicated to Dr. Chandler, Bishop of Durham. A beautiful copy, in russia binding, gilt leaves.

——— Syriacè. Ex Polyglott. Anglicanis. *Edente Kirsch, Hofæ & Lipsiæ.* 1787. Quarto.

Printed upon very indifferent paper. In calf binding, marbled edges.

——— Hebr. - Samarit. Characteres Hebræo-Chaldaico. Curâ et Studio B. Blayney. *Oxon.* 1790. Octavo.

A beautiful copy, bound in blue morocco; but in the good old days, for at the present splendid period of the CLARENDON PRESS, the paper and printing would have been worthier of the subject.

THE PENTATEUCH; by Lion Soesmans, corrected and translated by David Levi. Hebr. & Engl. *London, Johnson.* 1799. Octavo, 4 vols.

An indifferently executed edition. Calf, neat.

PENTATEUCHUS. E Codice Alexandrino. Curâ
et Labore H. H. Baber, &c. *Ex prelo Ricardi
Taylor & Socii.* 1821. Quarto.

This is one of the copies UPON VELLUM. It is a publication which, when completed, leaves us nothing to desire respecting further accuracy of investigation of the original, and entitles its editor to the best thanks of his profession and country.

THE PSALTER,

IN VARIOUS LANGUAGES.

PSALTERIUM QUINCUPLEX. Gallicum, Romanum,
Hebraicum, Vetus, Conciliatum. In Cœnobio
Sancti Germani prope Muros Parisienses : anno
a natali C. D. &c. 1508. *Et ex chalcotypâ H.
Stephani officinâ & emissum, &c.* 1509. Folio.

A desirable copy of one of the earliest books from the press of old Henry Stephen. In black morocco binding, by Roger Payne.

PSALTERIUM. Chaldaicè. Curâ Potken. *Romæ.*
1513. Quarto.

The figure of King David, printed in red ink, is at the end. The whole book is beautifully printed upon a stout mellow-toned paper. The present copy is perhaps unrivalled. It is bound in calf, with deeply stamped cameo-fashion ornaments, gilt, at the corners, and in the middle.

QUINCUPLEX, Hebr. Gr. Arab. Chald. &
Lat. &c. Studio Augustini Justiniani. *Genuæ.*
1516. Folio.

A magnificent copy; printed UPON VELLUM. For some account of the work, consult *Introd. to the Classics*, vol. i. p. 33. This copy is splendidly bound in blue morocco, by C. Lewis.

PSALTERIUM. Gr. *Argentorati, apud Vuol Cephalæum.* 1524. 32mo.

A very uncommon little book, and the present is a most beautiful copy of it : bound in the purest taste of C. Lewis, in dark blue morocco. A fly-leaf, at the end, gives the imprint and date, in Greek, on one side, and the printer's device on the other.

——— Lat. *Apud Simonem Colinæum.* 1524.
Duodecimo.

A most beautiful and uncommon book ; printed UPON VELLUM. In old handsome dark olive morocco binding. Obtained of M. Chardin, at Paris.

THE PSALTER, &c. *Printed at Cantorbury in saynt Paules parysshe by John Mychell.* 1549.
Quarto.

The early Canterbury books are of rare occurrence. Consult Herbert, vol. iii. p. 1542, for a brief description of the present book. It is bound in black morocco.

THE WHOLE BOKE OF PSALMES, &c. *Printed by Day.* 1577. Quarto.

The poetical version of Sternhold and Hopkins, with musical notes. The Book of Common Prayer, by Seres, precedes it, which is called ' the Psalter or Psalmes of Daud.' A sound copy, in calf binding : obtained from Mr. Trone.

PSALTERIUM. Gr. & Lat. *Ad exemplar Complutense. Antv. Ex Off. C. Plantini.* 1584.
Duodecimo.

In double columns. This beautiful little book is ruled with red lines, and bound in black morocco, with fleurs-de-lis on the exterior.

——— Gr. *Antv. Ex Off. C. Plantini.* 1584
32mo.

Upon yellow-tinted paper. This little volume is contained within one of the most brilliant specimens extant of C. Lewis's binding, in yellow morocco, fly-leaf of gold, &c.

PSALTERIUM. Syriacè. Orat. Arab. *Romæ*.
1584. Duodecimo.

With small wood-cuts. A very handsomely printed book; but the present copy is too much cropt. In calf binding.

PSALMORUM DAVIDICORUM LIBER, ex Gallicis
Rhythmis Verbum Verbo Latinè redditus à
J. J. B. *Excudebat Joan. Tornæsius Typ.*
Reg. 1598. Duodecimo.

‘In gratiam Generosi Juvenis, Domini Georgij Sigismundi P. a ZASTRISEI, Moraui, primùm scriptus; nunc verò communem in usum earum NATIONUM OMNIUM, quæ linguam Gallicam addiscere solent et cupiunt, editus.’ The preface is dated 1598, ‘from the Lemman Lake.’ The French is on one side, and the Latin on the other, of each leaf. An uncommon little book. Bound in calf.

PSALTERIUM DAVIDIS. *Lugd. Apud J. & D*
Elsevierios. 1653. Duodecimo.

A most beautiful copy, in old variegated morocco binding, by Padaloup. Obtained of M. Chardin at Paris for 1*l.* 10*s.*

PSALTERIUM. Æthiopicè et Lat. Curâ Jobi Ludolfii. *Francof. ad Mœnum.* 1701. Quarto.

The Æthiopic version is on one page, and the Latin on the other. At the end are various readings and notes. A correct and valuable edition. Consult Masch’s *Bibl. Sacra*, vol. i. pt. ii. p. 148. This is a very desirable copy; in russia binding.

———— Arabicè. 1725. Octavo.

Wholly Arabic, without a Latin title-page; and ‘printed in the year of the Messiah 1725: no mention of place, but supposed to be at Oxford.’ So a ms. memorandum, in this copy, designates. The volume has every characteristic of having been printed at the University in question. In old calf binding, with broad pattern of gold on the sides.

PSALTERIUM. Indostanicè. *Halæ.* 1747. Duodecimo

The version is by Schultzius, and the preface and editorship by Calenbergius. A beautiful copy, in ornamented calf binding, with gilt leaves.

——— Les Pseaumes traduits par G. F. Berthier. *Toulouse.* 1801. Duodecimo, 5 vols.

The Latin Vulgate is added. Every chapter, and frequently every verse, is accompanied by pious and instructive ‘reflexions.’

——— GRÆCUM. E Codice MS. Alexandrino, &c. Curâ & Labore Henrici Herveii Baber A. M. Musei Britannici Bibliothecarii. *Londini. Ex prelo Ricardi Taylor & Socii.* 1812. Quarto.

Dedicated to the Archbishop of Canterbury. One of the ten copies only UPON VELLUM. It was the precursor of the Pentateuch, from the same MS., which was published last year: and which will be succeeded by the remaining part of the Old Testament. See p. 96, ante. This is a splendid volume; in every respect worthy of its precursor and companion, the New Testament, also UPON VELLUM, published by Dr. Woide. See post.

PSALTERIO EBRAICO versificato dal Commendatore Giovambatista Co. Gazola sulla Italianizzazione dell’ Abate Giuseppe Venturi col Testo e Note. *Verona dall’ Tipog. Mainardi.* 1816. Quarto.

A most magnificent copy, upon LARGE PAPER of a folio form. The printing is not equal to the size and splendour of the volume. Superbly bound in blue morocco by Hering.

PSALTERIUM. Arabicè. *In Urbe Jassy.* Quarto.

In a loosely composed large character, upon paper of very indifferent quality. A fine copy; in russia binding, gilt leaves.

PSALTERIUM. Gr. Copt. Without date. Quarto.

A very handsomely printed book, in red and black, with indifferent wood-cuts. A fine and perfect copy, in russia binding.

THE PROPHETS,

IN VARIOUS LANGUAGES.

ISAIE. Par Berthier. *Paris*. 1788. Octavo, 5 vols.

A companion to the Psalter, by the same editor, and published in the same manner. In calf, marble leaves.

DANIEL. Sec. Edit. LXX. Interpret. Ex Tetraplis desumptam. E Cod. Syro - Estranghelo Bibl. Ambrosianæ Syriacè edidit &c. C. Bugatus. *Mediol.* 1788. Quarto.

With a Latin version and critical notes. A beautiful copy, in foreign red morocco binding

DANIEL. Gr. & Lat. Sec. Septuaginta. *Romæ*. 1772. Folio.

‘*Ex Tetraplis Origenis nunc primum editus,*’ &c. From the Codex Chisianus. ‘At length (says Masch) appeared this text of Daniel, from the famous Chisian MS., which had long lain concealed, and which had been so much commended by Blanchinius. Whoever was the editor of such a *κειμελιον*, (continues he) it is clear, that, for himself, he was desirous of being unknown. Some have supposed that Mazzochius, and others that Simon de Magistris, was the editor. Whoever he may be, he has deserved well of the sacred cause of religion, and is entitled to the grateful thanks of the public.’ *Bibl. Sacra*, vol. ii. pt. ii. p. 320. Masch is very copious and particular, respecting this learned and splendid work. The present is a LARGE PAPER copy, bound out of sheets, in russia, with gilt leaves.

LIBRI VETERIS TESTAMENTI APOCRYPHI. Gr.
Lipsiæ. 1804. Octavo.

The editor is C. G. Augusti; and the dedicatory epistle is addressed to the famous Griesbach—‘*Criticorum Germaniæ decus.*’ There are a few various readings at the foot of each page. This edition is neatly printed, upon an indifferent paper. In russia binding, with marbled edges.

THE NEW TESTAMENT,

IN VARIOUS LANGUAGES.

NOVUM TESTAMENTUM. Gr. & Lat. Curâ
 Erasmi. *Basil.* 1516, 1519, 1522, 1527, 1542.
 Folio, 10 vols.

These are the principal editions of the Greek Testament by ERASMUS; who died before the completion of the last. The *Edit. Prin.* of 1516 was, ‘till of late, a very rare book. The present copy of it, bound in russia, with gilt leaves, had belonged to Dr. Farmer. The copies of the remaining impressions are half bound in russia.’

———— Gr. *Hagenœ, in ædibus T. Anshelmi Badensis.* 1521. Quarto.

A very scarce and very important edition. Consult the authorities cited in *the Introd. to the Classics*, vol. i. p. 59. It is impossible to possess a more beautiful copy than the present: as large and clean as if it had just issued from the press. In blue morocco binding, gilt leaves.

———— Gr. *Basil. apud J. Bebelium.* 1524.
 Octavo.

Once Lord Leicester’s copy; ‘bought of Mr. Barratt, bookseller, Bath: May 13, 1802, for one guinea’ In red morocco binding.

———— 1535. Octavo.

A large and beautiful copy, in old stamped binding, and gilt-edged leaves. On the outside cover, we read VOL DE GYVLA.

NOVUM TESTAMENTUM, Gr. παρὰ Σίμωνι τῷ Κο-
λιναίῳ. [*Apud S. Colinæum.*] 1534. Octavo.

An edition yet more important than the preceding, and a copy of equal beauty and choice. Bound in blue morocco, by Roger Payne.

—— Gr. & Lat. *Paris. Excudebat Carola Guillard.* 1543. Octavo.

A beautiful copy, in old French red morocco binding, gilt leaves.

—— Gr. *Paris. Impensis A. Birkmanni.* 1549. Duodecimo.

A beautiful copy (in blue morocco binding) of an edition, which might at first be mistaken for a copy of the edition described in the following article. The device of the printer, in the title-page, may be seen in the *Bibliog. Decameron*, vol. ii. p. 105.

—— Gr. *Lutetiæ. Ex Off. R. Stephani, &c.* 1549. Duodecimo.

A very fair and beautiful copy of the well known ‘*O mirificam*’ edition of R. Stephen. From the pattern of the binding, in red morocco, it seems to have belonged to the Harleian Library. It had latterly been the property of the well-known Cæsar de Missy, whose name, &c. is rather *obtruded* upon the title-page, with the date of 1748 subjoined.

—— Gr. *Lutetiæ. Ex Officinâ R. Stephani Typ. Reg.* 1550. Folio.

A beautiful copy, delicately ruled in red lines, in old stamped calf binding, gilt leaves. For the importance of this edition, consult the authorities quoted in the *Introd. to the Classics*, vol. i. p. 68.

—— Gr. *Apud J. Crispinum.* 1553. 2 vols.

The Lamoignon copy; but a little cropt, as the third page proves: otherwise, most desirable: in blue morocco binding.

NOVUM TESTAMENTUM. Gr. *Tiguri apud Fro-
schoverum.* 1559. Octavo.

A large and clean copy; bound in green morocco, by Hering.

—— Gr. *Lipsiæ. In Offic. Voegeliand.* 1569.
Duodecimo.

In calf binding.

—— Gr. *Lutetiæ. Ex Off. R. Stephani, Typog.
Regii.* 1568. Duodecimo, 2 vols.

De Thou's copy, UPON VELLUM. A treasure of a very extraordinary description; but the vellum wants the delicacy and flexibility of that of Aldus. In richly ornamented morocco binding.

—— Gr. & Lat. *Curâ Montani. Antv.* 1583.
Octavo.

A very neat copy, ruled with red lines, and bound in blue morocco, by Walther.

—— Gr. *Excudebat T. Vautrollier.* 1587.
Duodecimo.

Bound in three very small volumes. The first volume is rather in-
different.

—— Gr. & Lat. *Lugd. apud Jac. Roussium.*
1597. Octavo.

A beautiful copy, in old calf binding, gilt leaves.

—— Gr. *Sedani. Ex Typog. & typis novissimis
J. Jannoni.* 1628. 32mo.

An edition well known to the curious; but this copy, in old red mo-
rocco binding, has been cut too closely, as most of them are. In the
fine and curious old library at Blickling, Norfolk, there is an uncut
copy, upon what may be considered as large paper. A great curiosity.

—— Gr. *Apud T. Buck.* 1632. Octavo.

This is perhaps one of the very finest copies of this edition which
was ever obtained, and is bound in blue morocco, by R. Payne.

NOVUM TESTAMENTUM. Gr. *Lugd. Bat. Typis
Elzevirianis.* 1624, 1633, 1641, 1658, 1678.
Duodecimo.

These are the earliest impressions of the New Testament, in Greek, from the ELZEVIR PRESS; and are always sought after by the curious. Consult the authorities referred to in *Introd. to the Classics*, vol. i. p. 82. They are all clean and desirable copies, in red and blue morocco bindings; but the copy of the *fourth* impression seems to me to be upon LARGE PAPER.

—— Gr. 1638. Quarto, 2 vols.

This edition is curious, and should be in all libraries like the present, as containing a *modern Greek text*. The ancient and modern versions run in parallel columns. The author of the version, and editor of the work, was Maximus Kalliopolitanus. Consult Masch, vol. ii. p. 325-329—who is copious in adducing critical authorities for and against the version. The date, beneath the Aldine anchor, is expressed in Greek capitals: the dominical year 500 consisting (as usual) of an Η between a Π. The edition is supposed to have been printed at Geneva. The present is a fair and beautiful copy, in russia binding, gilt leaves.

—— Gr. *Paris. Typ. Reg.* 1642. Folio.

The Lamoignon copy, upon LARGE PAPER, in blue morocco binding. A brief and yet ample description; brief, in words—ample, to convey the idea of a copy which cannot be surpassed in size and condition.

—— Gr. (Curâ Episc. Fell.) *Oxon. E
Theat. Sheld.* 1675. Octavo.

A beautiful copy, upon *thick paper*, in original blue morocco binding.

—— Gr. Lat. & Fr. *A Mons.* 1673. Quarto.
2 vols.

The several texts are in parallel columns. The publisher was ‘*Gaspar Migeot à l’enseigne des trois Vertus.*’ A beautiful copper-plate, by Van Schuppen, of the date of 1666, from the design of De Champagne,

faces the title. It is impossible to possess a more desirable copy of this elegantly printed edition than the present—which is bound in old French blue morocco, gilt leaves.

NOVUM TESTAMENTUM. Gr. & Lat. *Oxon. E Theat. Sheld.* 1678. Octavo.

The two texts are on the opposite pages. It is hardly possible to possess a more beautiful copy than this: in yellow morocco, old French binding, with a broad border of gold on the sides. It is a handsomely printed book. The copper-plate, facing the title, seems to be one of the happiest efforts of Faithorne's burin.

—— Gr. *Cantab. A. ψ. (1700.) Duodecimo.*

In old morocco binding, gilt leaves.

—— Hebr.-Teuton. Curâ Mollerii. *Francof. ad Oderam.* 1700. Quarto.

An uncommon book.

—— Gr. Curâ Gregorii. *Oxon. E Theat. Sheld.* 1703. Folio.

A LARGE PAPER copy, in the old Oxford calf binding.

—— Gr. Curâ Millii 1707. *Oxon. E Theat. Sheld.* 1707. Folio.

A magnificent copy, upon LARGE PAPER, in old red morocco binding.

—— Gr. *Halle.* 1710. Duodecimo, 2 vols.

An indifferent copy; in calf binding.

—— Gr. Curâ Maittaire. *Lond. Ex Offic. Tonson.* 1714. Octavo.

Upon large paper, in French calf binding, with gilt leaves.

—— Gr. Curâ Kusteri. *Lipsiæ.* 1723. Folio.

The Lamoignon copy, upon LARGE PAPER, in blue morocco binding.

NOVUM TESTAMENTUM. Gr. *Londini.* 1728.
Octavo.

‘Impensis Knaplock, Tonson, et Watts.’ A copper-plate faces the title. The text is in long lines. The present appears to have been a royal copy, from the ornaments on the broad border of gold on the sides. In old blue morocco binding.

——— In Greek & English. *London.* 1729.
Octavo, 2 vols.

The English is a new version by the anonymous editor. It is printed, in italics, by the side of the Greek text, delicately cut, and very easy of perusal—harmonising much with the effect of the italic. In old calf binding.

——— Gr. Curâ Bengelii. *Tubingæ.* 1734.
Quarto, 2 vols.

A sound copy, in calf binding. Consult the *Introd. to the Classics*, vol. i. p. 98.

——— Gr. *Wittebergæ.* 1736. Octavo.

With Latin notes beneath. The editor was Cristian Sigismund Georgius. A sound and desirable copy.

——— Gr. *Glasguæ.* *In ædibus R. Urie.* 1750.
Octavo.

The Lamoignon copy, upon LARGE PAPER, bound in French calf, with gilt leaves.

——— Gr. Curâ Wetsteinii. *Amst.* 1751. Folio.
2 vols.

It is needless to dwell upon the critical and surpassing excellencies of this edition. Consult the *Introd. to the Classics*, vol. i. p. 103. A beautiful copy, bound in russia, out of sheets.

——— Gr. *Typis J. Baskerville.* *Oxon.* 1763.
Quarto.

A beautiful copy, in blue morocco binding.

NOVUM TESTAMENTUM. Gr. *Londini. Impensis Editoris.* 1768. Octavo, 2 vols.

This is the first edition of *Hardy's* Greek Testament, containing short, and pertinent Latin notes—which have rendered it among the most popular impressions extant. It was reprinted in 1776, and has been lately edited, with great advantage, by the Rev. Dr. Valpy of Norwich. The plan of this work might form an excellent one for that of an edition with similar notes in the English language; which Harwood imperfectly attempted.

———— *Glasgæ.* 1769. Quarto.

The printers were *R. and A. Foulis*. The text is from the Wetstein edition of 1711, 8vo. The Greek character is very small, but beautifully printed—in double columns. This copy is bound in russia, with his Lordship's arms on the sides.

———— Gr. E Codice MS. Alexandrino. A Carolo Godofredo Woide. *Londini. Ex Prelo Joannis Nichols, Typis Jacksonianis.* 1786. Quarto.

A magnificent copy, upon LARGE (folio) paper. Bound in blue morocco. This library boasts of another copy of the same work, without the prolegomena, PRINTED UPON VELLUM; of which latter there were only ten.

———— Curâ F. C. Alter. *Viennæ.* 1787. Octavo. 2 vols.

Consult the *Introd. to the Classics*; vol. i. p. 112. In neat calf binding, marbled leaves.

———— Gr. & Lat. Edit. Matthæi. *Rigæ.* 1788. Octavo, 12 vols. in 6.

A critical and valuable edition. In blue morocco binding.

———— Gr. Codex Theodori Bezæ, &c. Curâ Kipling. *Cantab. E Prelo Academico.* 1793. Folio, 2 vols.

A magnificent copy, of a work too generally known and esteemed to require any detail here. Superbly bound in blue morocco, with gilt leaves.

NOVUM TESTAMENTUM. Gr. Curâ Schoettgenii.
1795. Octavo.

A critical edition—with the chapters divided into sections; but printed upon very indifferent paper.

—— Gr. *Londini apud P. Elmsly*. 1796. Octavo,
2 vols. *Lipsiæ*. 1805. *Cantab. Nov.-Anglor*.
1809. Octavo, 2 vols.

These are the editions of the famous GRIESBACH: too well known, and too highly extolled, to stand in need of further observation here.* Of the first edition, above specified, which was printed at the expense of the late Duke of Grafton—the present is one of the few copies upon LARGE PAPER; which, till the death of the Duke, were extremely rare and high priced. They are yet however of uncommon occurrence. Of the second edition, the present is also a LARGE PAPER copy; printed with a neat type, and presenting, at the foot of the page, a selection from the various readings in the previous and more enlarged edition. Both copies are handsomely bound in blue morocco.

—— Gr. Ex Recensione J. J. Griesbachii cum
Selecta Lectionum Varietate. *Lipsiæ*. *Sum-*
tibus G. J. Göschen. 1803. Quarto, 2 vols.

A short preface, by Griesbach, tells us that Göschen ‘typographus Lipsiensis, artifex in suo genere nobilis, et magnorum artis typographicæ monumentorum auctor probatissimus,’ was desirous of printing as splendid an edition of the *New Testament*, as he had done of some of the more eminent *German poets*, and that he wished him (Griesbach) to undertake the correction of the press. The present is doubtless a splendid performance, both in respect of type and paper—having a few various readings at the foot of each page: but it may be questioned whether the printer has been happy in the choice of his letter? It is too round and yet dazzling; and inferior to Baskerville’s—although of that capricious, and perhaps illegitimate, character. In the 2d page of his preface Griesbach descants much in defence of this type. I should add, that a copper-plate of the Virgin and Child, from Carlo Dolce, faces the title. The present copy is very handsomely bound in blue morocco, by Hering.

* Consult *Introd. to Classics*, vol. i. p. 108.

NOVI TESTAMENTI OMNIA. Gr. *Basileæ. Joan. Valderus.* [15]36. Duodecimo.*

One of the most beautiful little editions of the Greek Testament extant:—printed in long lines. It is also among the scarcest. A Latin notice, at the back of the title, tells us ‘that there is a re-pagination, after the *Acts of the Apostles*, which concludes at the 656th page—for the sake of those who wish to bind the book in two volumes. A separate leaf, at the end of the text, contains the printer’s device—a dove, with an olive branch in its mouth, having the motto ‘*Tardius, sed Diligentius* ;’ which I here see for the first time. This desirable copy is bound in handsome old calf binding.

NOVUM TEST. Lat. *Londini. Anno à Messia nato 1540. Mens. Feb. Excud. Joan. Mayler. Quarto.*

A full and particular account of this rare impression of the New Testament will be found in the recent edition of our *Typographical Antiquities*, vol. iii. p. 542. This copy once belonged to the late Mr. Wodhull. A ms. note, in another hand-writing, observes, ‘*Delænus* [who was the editor] was pastor of the German church in London in the reign of Edw. VI.’

——— Lat. *Excusum Londini in Officinâ Thomæ Gualtier pro J. C. 1540. Octavo.*

An address of I. C. follows the title-page. Consult Cotton’s *Various Editions of the Bible* respecting the person supposed to be intended by these initials: 1821. 8vo. p. 10—note k. The impression is executed in a small gothic letter, in double columns. This unusually fair and sound copy belonged to Dr. Lort and G. Stevens, and is bound in black calf.

——— Lat. *Parisiis. Ex Off. R. Stephani Typ. Reg. 1541. Duodecimo.*

This is probably the most beautiful and the most estimable copy—of an edition, not particularly rare or curious—which can any where be found. It contains an exquisitely executed portrait (hitherto unknown) in water colours, upon vellum, of a man with a gold chain upon a black gown, with a red cap and sand-coloured long beard. He holds

* Omitted to be inserted at page 102.

fruit (like an orange) in his right hand, and a knife in his left. Below we read thus :

SIC OCVLOS. SIC ILLE GENAS.

SIC ORA FEREBAT.

ANNO SUE AETATIS 25.

His arms are emblazoned, on white vellum, on the opposite side, with the date of 1540, and the motto of 'SVM CUIQUE PVLCHRVM' beneath. The design and portrait are clearly Italian. On the outside of the binding was the following inscription, in gilt roman capitals—'SPERANTEM IN DOMINO MISERICORDIA CIRCUNDABIT.' This has been now placed inside, with the fleur-de-lis at each corner of the square. The whole has been recently bound, in a very beautiful manner, in Venetian morocco, by C. Lewis. This book was once in the collection of the Rev. Theodore Williams.

NOVUM TESTAMENTUM. Vulg. Edit. *Paris. E*
Typ. Reg. 1649. Duodecimo, 2 vols.

A copper-plate title precedes the printed one. This edition is worthy even of the Elzevir press, and the present is a most desirable copy (from the library of Dr. Chauncey) in old red morocco binding.

———— *Typis Barbou.* 1768. Duodecimo.

In French calf binding, gilt leaves.

———— *Lat. Interprete Sebastiani Romano. Londini.* 1817. *Typis Schulze.* Octavo.

The author of this version was at the head of the Missionaries in Persia. He is a Roman Catholic clergyman—and his preface is interesting, from the events which it relates, and which led to his settlement in London. The names Fatah Ali, Bonaparte, Lord Minto, David Brown, &c. are all, thus, incorporated in his preface. The version is professed to be a strict and close translation from the Alexandrine MS. compared with other MSS. &c. This copy is upon LARGE PAPER, bound in russia.

LE NOUVEAU TESTAMENT, &c. par Martin L'Empereur. *En Anvers.* 1535. Duodecimo.

From the folio impression of 1530 : see page 57. This text formed the basis of all the other French texts, whether by Protestants or Roman Catholics. The present copy is in crimson morocco binding, gilt leaves.

LE NOUVEAU TESTAMENT, &c. Reueu de nouveau et corrigé sur le Grec, par l'aduis des ministres de Geneue. *L'Olivier de Robert Estienne.* 1560. Duodecimo.

One of the largest and finest copies in existence. It belonged to Cæsar de Missy, and afterwards to the late Mr. Wodhull; and has been recently bound in purple morocco by C. Lewis.

——— Reueu, & corrigé de nouveau sur le Grec par l'advis des Ministres de Geneve. Avec Annotations, &c. par M. Augustin Marlorat. *A Lyon, par J. Frellon.* 1563. Duodecimo.

A remarkably neat and useful edition of the New Testament. The margins contain references to parallel passages: the annotations are placed below, in double columns, and the text is in long lines. An epistle of the editor, and another from Calvin—each in French, the latter being a version—precede the text. This is a beautiful copy, in every respect; and is elegantly bound in dark blue morocco.

JESUS CHRIST GVRE JÆVNAREN TESTAMENTV
BERRIA. *Rochellan. Pierre Hautin.* 1571.
Octavo.

The New Testament in the *Basque* language. The translator was *Jean de Licarrague de Briscous*, who dedicated his work to 'Dame Jeune d'Albret, Roine de Navarre, Dame souueraine de Bearn, &c.' His dedication is rather interesting: he says 'toutes fois m'assurant que les Basques, entre toutes autres nations, n'estoyêt point si barbares que de ne pouvoir recognoistre le Seigneur en leur langue,' &c. A long advertisement precedes the sacred text. The present copy was in the collection of Lord Spencer's father. It is a very rare book, and is bound in vellum, with elaborate gilt ornaments on the sides, now much faded.

LE NOUVEAU TESTAMENT. Lat. Fr. *Paris.* 1793.
Octavo, 4 vols.

The engravings are from the designs of *Moreau le Jeune*—who is

much idolised by the French. These engravings are numerous and brilliant; but a little too sharp and severe, occasionally. They have not that sobriety of effect which runs throughout those from the designs of Marillier: vide p. 60, ante. The printing, by the younger Didot, is very beautiful. The present is a LARGE PAPER copy, bound in France, in white calf, with gilt leaves.

LE NOUVEAU TESTAMENT. *Edition Stéréotype d'Hernan, Paris.* 1820. Duodecimo.

Elegantly bound in Venetian-colour morocco, by P. Doll—at Paris: with gilt leaves.

THE NEWE TESTAMENT yet once agayne corrected by Wylliam Tyndall, Whearevnto is added an exhortation to the same of Erasmus Rot. &c. 1536. Duodecimo.

A Calendar, Erasmus's exhortation, and W. T's. (William Tindal's) address to the reader, precede a separate title to the Testament, thus: 'The newe testament newlye corrected.' At the end of the New Testament 'folowe the Epystles taken out of the olde Testamēt, which are red in the church after the vse of Salsburye vpō certen dayes of the yeare.' A table concludes the whole. Of all the copies of this estimable volume, and perhaps of all the copies of the older English versions of the Sacred Scriptures, the present is the finest which I ever saw. It is in coeval calf stamped binding, fully gilt on the sides. The initials H. D. with a unicorn in the centre, are on one side: and those of C—S, with a dog passant, in the centre, are on the other side. The back, in bold broad bands, is unlettered. The margins are of primitive dimensions. This copy had belonged (as a contemporaneous ms. note attests) to 'Henry Duke of Newcastle his booke 1676.' It was obtained from the sale of the library of Dr. Chauncey. The artists of this period generally reserved all their *graphic* talents for the illustration of the *Apocalypse*. The wood-cuts here are very neatly executed, and many of them appear very horrific. The other portions of the New Testament are without them.

——— Translated into Englysshe by Thomas Mathew. 1538. Quarto.

Gratuitously supposed to have been printed by *Treueris*. It is exe-

cuted in a small gothic type, in double columns, and contains C.xxxi. leaves, including the table. There are wood-cuts (some of them rather curious—see ch. xvii.) in the Apocalypse: of foreign workmanship. The present beautiful copy, formerly George Mason's, is elegantly bound in black morocco, by R. Payne.

NEW TESTAMENT, Paraphrase of ERASMUS upon.
Anno Domini 1548. Folio.

1551. Folio.

The former edition is printed by Whitchurch; the latter, 'with a perfecte concordance diligently gathered by Nicolas Udall,' is also the production of the same press. The latter copy is bound in three volumes. Each impression is in the black letter. The former copy is bound in Venetian morocco, gilt leaves: the latter in calf.

THE NEWE TESTAMENT, &c. *At Geneva Printed*
B. Conrad Badius. 1557. Duodecimo.

A ms. observation of his Lordship, referring to *Newcome's Historical View*, &c. p. 65-66, informs us that 'this is the first edition of the New Testament in the English language where the verses are distinguished by numerical figures.' The present copy is in such pristine condition, as to have the appearance almost of large paper. The title-page only (where there is a brilliant little wood-cut) is in want of repair. In russia binding, gilt leaves.

——— *Printed by Jugge. Without Date. Quarto.*

The portrait of Edward VI. is in the frontispiece. This edition is full of cuts—a specimen of some of which may be seen in the *Typog. Antiq. Prelim. Diss.* vol. i. p. xviii., xix., lv.: and in the *Bibliog. Decameron*, vol. i. *Second Day*. The cuts to the Revelations are precisely similar to those in the preceding impression of 1538. Consult the recent edition of our *Typographical Antiquities*, vol. iv. p. 245. Although soiled, the present is a sound copy, in old calf binding, with the royal arms, gilt, on the sides. The date of 1552 is gratuitously assigned to this impression.

NEW TESTAMENT. *Imprinted at London, by Christopher Barker, &c. 1579. Duodecimo.*

Said to be a reprint of the German version of 1560. A desirable copy, in blue morocco binding.

——— *Printed at Rhemes, by John Fogny. 1582. Quarto.*

First edition of the *Rhemish Roman Catholic version*. The notes (p. 79) upon the Sacrament are curious enough, and, of course, strongly corroborative of the Catholic doctrine of transubstantiation. In the note on Matth. c. xxvi. v. 26, the Protestants are called ‘adversaries;’ in that upon v. 28, they are called ‘hereticks.’ This impression is executed in a roman letter, in long lines; with the ‘annotations,’ following each chapter, in a very small and neat similar type. The present may be considered a large and beautiful copy; in russia binding, with gilt leaves.

——— *By W. FULKE D. in Divinitiee. Imprinted at London by Robert Barker, Printer to the Queenes most excellent Maiestie. 1601. Folio.*

This very desirable edition, containing the Rhemish and the Bishops’ versions, in parallel columns, is now of rare occurrence. The present copy of it is, for size and condition, as if it had been just purchased at the shop of ‘Robert Barker’ In russia binding, gilt leaves.

——— *Edinburgh, Printed by Robert Young, King’s Printer. 1633. Octavo.*

With the Book of Psalms at the end, London, 1641. Printed in long lines. This copy, bound in old blue morocco, with gilt leaves, contains a great number of ms. annotations, on loose pieces of paper, inserted between the leaves. The edition is scarce.

——— *Edinburgh, Printed for Robert Young, &c. 1636. Octavo.*

A beautiful copy; plentifully illustrated with brilliant copper-plates, apparently by one of the *Wierxes*; to which is prefixed Robert

Barker's edition of the Common Prayer, of the date of 1639. In old dark blue morocco binding.

NEW TESTAMENT. Mr. Whiston's Primitive New Testament. *Stamford and London.* 1745. Octavo.

Purchased from the collection of Dr. N. Chauncey. In handsome gilt red calf, with his Lordship's arms on the sides.

———— A Translation of the New Testament, by Gilbert Wakefield, B. A. Late Fellow of Jesus College, Cambridge. *London, Deighton, Holborn.* 1791. Octavo, 2 vols.

In handsome blue morocco binding.

———— An attempt towards revising our English Translation of the Greek Scriptures, &c. By William Newcombe, D. D. Member of the Royal Irish Academy, and Archbishop of Armagh. *Dublin.* 1796. Octavo, 2 vols.

In calf binding, marbled leaves.

———— Translated from the Original Greek, (humbly attempted) by Nathaniel Scarlett, assisted by Men of Piety and Literature. 1798. Octavo.

A copper-plate faces the engraved title: with two more copper-plates—pp. 421, 468. A neatly printed, and by no means unfruitful, performance. In neat calf binding, with marbled edges to the leaves.

IL NVOVO TESTAMENTO. Di Greco tradotto in vulgare Italiano, per Antonio Brucioli. *In Lyone, Da Guglielmo Gazello.* 1547. Duodecimo.

A beautiful and scarce little volume, embellished with wood-cuts, but not of the spirit and grace of those of the Petit Bernard. This is a fair and most desirable copy, bound in russia.

IL NVOVO TESTAMENTO. Tradotto da Giovanni
Diodati. 1608. Duodecimo.

The title is a beautifully composed and engraved copper-plate, executed by *P. Fivens*. A clean copy, in vellum binding.

EL TESTAMENTO NUEVO, &c. Hispanicè. *En
Venecia, en Casa de Juan Philadelpho.* 1556.
Duodecimo.

A curious device, round the letter Y, is in the frontispiece. A neatly printed edition, in long lines. Bound in blue morocco.

— *En Casa de Ricardo del Campo.* 1596.
Duodecimo.

A preface precedes the text of this Spanish version. Printed in long lines, with marginal references.

EL NUEVO TESTAMENTO, &c. por Du Sebastian de
la Enzina, Ministro de la Yglesia Anglicana y
Predicador a la Ilustre Congregacion de los Ho-
norables Señores tratantes en Espana. *En Am-
steldam, Impresso por Jacobo Borstio Librero.*
1718. Duodecimo.

A very elegantly printed edition of the Spanish text of the New Testament. The name of *M. Cracherode* in the title-page is a security for the condition of the copy. It is elegantly bound in blue morocco.

DE DYTH NYE TESTAMENT. *Gedrucket tho Vuit-
temberch dorch Hans Lufft.* 1524. Duodecimo.

The title-page is wanting; but the above is borrowed from I. Bugenhagen's address to the reader at the end of the volume. As the name of '*Doctor Martin*' is mentioned in this brief address, I conclude the text to be according to that of LUTHER: and, if so, it is among the very earliest extant. The Apocalypse only contains wood-cuts—which are at once spirited and grotesque. This may be considered a fine copy; and is in blue morocco binding.

DAT NYE TESTAMENT DUEDSCH. Martinus Luther. *Wittemberg.* 1525. Duodecimo.

The figure of a man, sitting before a crucifix, in the costume of the time, with the dove at top, (this cannot be meant for Luther? perhaps for St. Jerom?) precedes the preface. I should apprehend this to be among the first impressions extant of Luther's version. A very curious, but barbarous wood-cut, precedes the Apocalypse—which, as usual, contains cuts. The present may be considered an almost matchless copy. It is beautifully bound by Lewis in blue morocco, with the interior ornaments upon red.

DAS NEW TESTAMENT DEUDSCH. Widerumb fleissig corrigiert, *Vnnd gedruckt zu Augspurg durch Hainrich Stayner.* 1535. Duodecimo, 2 vols.

A beautiful copy, UPON VELLUM. The type is large, and printed in long lines: the wood-cuts (of the Evangelists) are rather too heavily pulled. The Apocalypse is the only portion which contains cuts of the subject matter. This copy is in dark blue morocco binding.

TEST. NOV. Æthiopicè. *Romæ.* 1548. Quarto.

A very handsomely printed book, and of uncommon occurrence. It also appears to be the FIRST IMPRESSION of the New Testament in the *Æthiopic language*. Consult Masch's *Bibl. Sacra*, vol. i. pt. ii. p. 152. The title-page of this book has been frequently changed: the arms of Pope Paul III. and those of Charles V., sometimes being to be seen—with the fleur-de-lis, in the shield, always supporting either. The present copy has the Papal arms. It had belonged to Colbert, and has been recently bound in red morocco.

THET NYIA TESTAMENTET. *Stockholm.* 1549. Quarto.

The New Testament in the SWEDISH LANGUAGE, and among the very earliest impressions in that tongue. Notwithstanding the word Stockholm appears in the title-page, I am well persuaded that this book was printed in Germany or Switzerland; from the exact conformity of the types and wood-cut embellishments with those inserted in the earlier

versions of Luther's text, or of his Sermons. The present must be considered an exceedingly rare book ; and is a fine copy, bound in blue morocco. As usual, the cuts are confined to the Apocalypse.

NOV. TEST. Syriacè. *Viennæ Aust.* 1555.
Quarto.

FIRST EDITION of the New Testament in the *Syriac language*. Consult Masch's *Bibl. Sacra*, vol. i. pt. ii. p. 71, where there is an extremely interesting account of this scarce and valuable impression. At the end, in capital letters, we read as follows. ‘ *In Urbe Vienna, Amplissimarum Orientalis Austriæ Provinciarum Metropoli Florentissima, ad hunc exitum perductum est Divinum Hoc Opus, Anno a Christi Nativitate M. D. LV, xxvii Septembris. Regiis Impensis. Caspar Craphtus Elvangelis, Suevus, Characteres Syros ex Norici ferri acie sculpebat. Michael Cymbermannus Prelo et Operis Suis excudebat.*’ The shelves of this library do not contain a more beautiful copy of a curiously and splendidly printed volume than the present—which has the aspect of large paper. It is in splendid blue morocco binding.

——— Syr. & Lat. *Francof.* 1731. Octavo.

A copper-plate faces the principal title. This edition has the points, and Latin version of Mathæus. The editor was Gutbirius. A fair and sound copy, in calf binding.

——— Turcicè redditum. *Operà Gu : Seaman.*
Oxoniæ. 1666. Quarto.

A sound copy, in old calf binding.

TESTAMENTO BAROU, &c. derri bassa Grèco, Latino daen Hollanda bersalin betul, adil, daen benar dallam Bassa Maleyo, derri pada Daniel Brouwerius. *De Negri Amsterdam, &c.* 1668.
Octavo.

An engraved title precedes the printed one. This version of the New Testament is in the *low Malay language*. An edition now found with great difficulty

ELKITAB, S J A itu, &c. Dibendar *Amsterdam*.
1733. Quarto, 2 vols.

In the *Malay language*. A very desirable copy, in old calf binding.

DET NYE TESTAMENTE. Danicè. *Risbenhaun*.
1780. Octavo.

The editor was C. Bastholm. At first view, the book has much of the character of a German performance, both from the type, paper, and reading of some of the words. A neat copy, in calf binding.

THE NEW TESTAMENT, &c. Translated into the
Malabar language. Octavo.

A neatly printed—and, as it should seem from the price, (1*l.* 16*s.*) a very rare—volume. Apparently in foreign binding.

PORTIONS OF THE NEW TESTAMENT

IN VARIOUS LANGUAGES.

QUAT. EVANG. Arabicè. Ex Bibliothecâ Leiden-
densi. Edente Thoma Erpenio. *Leidæ*. 1616.
Quarto.

A fair and beautiful copy, bound in russia. A half-title precedes the general copper-plate title.

SACROSANCTA QUATUOR J. C. EVANGELIA. Arab.
et Lat. Figurisque ornata. *Romæ*. *Ex Typographiâ Mediceæ*. 1619. Folio.

This beautiful copy, bound in old red morocco binding, formerly belonged to the famous Tanaquil Faber, Anno 1672: as his autograph demonstrates.

EVANGELIA. Gothicè et Anglo-Saxonicè. Curis Junii et Mareschalli. *Dordrecht*. 1665. Quarto.

I suspect that this book was, in fact, printed at Oxford. The types and paper clearly indicate it. It is a celebrated, and truly valuable impression. The present copy, handsomely bound in russia, with gilt leaves, had belonged to the famous R. Bentley; but it does not appear to contain any ms. annotations by him.

EVANGELIA. Gr. Gothicè cum Vers. Sueth. Goth. Norv. seu Islandicâ, et vulg. Lat. *Stockholmice* 1671. Quarto.

The basis is the famous *Mæso-gothic* version of ULPHILAS: this, with the Swedish, Icelandic, and Latin Vulgate, are printed in parallel columns. The present is a fine paper copy: bound in vellum.

———— Armenicè. 1698. Duodecimo.

A most beautiful copy, in blue morocco binding. British Museum duplicate.

SACRORUM EVANGELIORUM. Versio Gothica. Ex Codice Argenteo, &c. Curâ E. Lye. *Oxon*. 1750. Quarto.

A beautiful copy—in old blue morocco binding, gilt leaves—of one of the most learned and estimable productions connected with the illustration of Sacred Writ. The names of Spelman, Junius, Hickes, and Lye, are not less an honour to the University of Oxford than to the country at large. In their way, they were ‘Viri centenarii.’

QUATUOR EVANGELIA, Græcè, &c. Cum Vari-
antibus Text. Lect. Codd. MSS. Bibl. Vat. Bar-
berinæ, Laurent. Vindobon. Escurial., Havniens.
Regiæ, &c. Jussu & Sumptibus Regiis edidit
Andreas Birch. *Havniæ*. 1788. Folio.

A magnificent copy, upon LARGE PAPER, bound in red morocco. Three plates of fac-similes are between the preface and the prolegomena. A publication, indispensable of its kind.

SACRORUM EVANGELIORUM Versio Syriaca Philoxeniana Ex Codd. MSS. Ridleianis in Bibl. Coll. Nov. Oxon. repositis, nunc primum edita. Cum Interp. & Annot. J. WHITE. Coll. Wadh. Socii et Ling. Arab. Prof. Laudiani. *Oxon. E Typ. Clarend.* 1778. Quarto, 2 vols.

The University of Oxford ranks this among the most valuable of the labours of its author, and the author himself among the most illustrious of her sons in the department of Oriental literature. The present copy is upon LARGE PAPER, in russia binding.

EVANG. SEC. MATTHÆUM. Operâ & Studio J. Barrett, S. T. P. *Dublinii.* 1801. Quarto.

From a rescript MS. in the library of Trinity College. A work full of learning and ability. Fac-similes of the original, written in large uncial letters, accompany every page of the printed text. This copy is bound in russia, gilt leaves.

HARMONIA QUAT. EVANG. Juxt. Sectiones Ammonianas et Eusebii Canones. *Oxon. Typ. Clarend.* 1805. Quarto.

A splendid book : bound in blue morocco, gilt leaves.

FRAGMENTUM EVANG. S. Johannis. Græc. Copto-Thebaicum. Sec. IV. Operâ & Studio A. A. Georgii. *Romæ.* 1789. Quarto.

A magnificent copy, upon LARGE PAPER ; with the arms of Pope Pius VI. splendidly stamped upon the sides. In calf, gilt leaves.

ACTA APOSTOLORUM. Gr. Lat. Curante Hearnio. *Oxon. E Theat. Sheldoniano.* 1715. Octavo.

This is the rare, but well known edition of Hearne, from the famous MS. written in Greek capitals, formerly in the possession of Archbishop Laud, and now in the Auctarium of the Bodleian library. According to the 'advertisement,' there were only one hundred and twenty copies

printed, 'all done on royal paper,' and sold (*sticht*) in two parts, for ten shillings. A copy has been sold as high as 20*l.* The present is the only copy I have ever seen in French (yellow morocco) binding; and I suspect that it has suffered from the operation of the Parisian artist.

LES EPISTRES SAINT POL. Glossees. Translatees
de Latin en Francois. *Printed by Verard.*
1507. Folio.

In the gothic letter, with wood-cuts—double columns. A beautiful copy, in Venetian morocco binding, gilt leaves.

STI. PAULI XIII EPISTOLARUM Codex Græcus,
&c. A Christiano Friderico Matthæi, &c.
Misanae. Impensis C. F. G. Erbsteinii. 1791.
Quarto.

'Cum Versione Latina Veteri Vulgo Antehieronymiana olim Boernerianus nunc Bibliothecæ Electoralis Dresdensis, &c. transcriptus et editus.' With brief prolegomena, and annotations at the end. A learned, highly valuable, and now somewhat uncommon work. This is a beautiful copy, in blue morocco binding.

FRAGMENTA NOVI TESTAMENTI juxta Interpretationem Dialecti Superioris Ægypti Quæ Thebaidica vel Sahidica appellatur, &c. *Oxonii.*
Typ. Clarend. 1799. Folio.

Intended as an 'Appendix' to Dr. Woide's labours respecting the Codex Alexandrinus. The text is taken chiefly from the MSS. in the Bodleian library, collated with the Vatican MS. Fac-similes of the MSS. are also given. The editor was the late Professor White, although his name does not appear. A masterly and truly valuable publication. The present is a fine copy, upon LARGE PAPER, with gilt leaves.

APOCALYPSIS. Syr. Hebr. Gr. & Lat. *Lug. Bat.*
Ex Typog. Elz. 1627. Quarto.

The editor was Lodovic de Dieu: the text was taken from a ms. copy found in the library of Joseph Scaliger. The Syriac and Hebrew

are printed in parallel columns at top, and the Greek and Latin in parallel columns below. A handsomely printed volume. In old calf binding.

The reader will consider the foregoing only as a part of the *Theological Department* of the ALTHORP LIBRARY. I now proceed to submit specimens of a few of the rarer and more magnificent copies of works in the department of the ANCIENT CLASSICS; and especially of those by Greek authors.

GREEK CLASSICS.

ÆLIANI VARIÆ HISTORIÆ. Gr. Romæ. 1545.
Quarto.

EDITIO PRINCEPS. I consider this volume to be equally estimable both for its intrinsic and extrinsic attractions. For the former, consult *Introd. to the Classics*, vol. i. p. 122. In regard to the latter, the copy before us, in the finest state of preservation, is in the most palpable form of LARGE PAPER; and, as such, is a typographical curiosity: the more so, as having escaped the notice of DE BURE and Brunet. The latter says, there should be nine leaves of Greek index at the end, followed by a leaf upon which the Latin imprint appears. The copy before us has ten leaves of Greek index, without such additional following leaf. In blue morocco binding, gilt leaves.

ÆSCHYLUS. Gr. & Lat. Curâ Stanleii. 1663.
Folio.

I am quite persuaded that there exists *no copy* of this edition upon *large paper*; but a finer copy than the present, in its usual form, for size and condition, is possessed by none. What adds to its curiosity, is, that it is one of the few fine books belonging to the late Count Reviczky, which his Lordship has retained. In old blue morocco binding.

—— Gr. Glasguæ. 1795. Folio.

To say that this is a LARGE PAPER COPY, and that the binding is considered to be the chef-d'œuvre of Roger Payne—(as may be seen from a glance at page 511 of the 2d vol. of the *Bibliog. Decameron*) is to say

the least possible in describing the paramount claims of this book upon the attention of the curious. The present copy is, in fact, beyond all price, since it contains the ORIGINAL DRAWINGS of FLAXMAN, from which the well known plates were engraved. In these lovely designs, in outline — and in which we fancy the spirit of ancient Greek art to be revived—we may discover all the *rifacimenti* of the original pencil: all that sweetness and softness which are necessarily lost in the uniform and harsher strokes of the burin. They were executed expressly for the late Dowager Countess Spencer, mother of his Lordship. All that could be done by the possessor of such a treasure, has been done: for it is enshrined in paper, print, and binding (especially the latter) in a manner to satisfy the most inordinate book-epicure. In blue morocco, with satin insides.

ANACREONTIS ODARIA. Gr. (*Typis Bodonianis.*)
Parmæ. 1784. Octavo.

A most beautiful as well as rare volume. The date is gathered from the end of the preliminary commentary, and of the *Variae Lectiones* which follow the Greek text. This is followed by an advertisement, or ‘monitum’ of Bodoni, in which he tells us, that he has printed very few copies of this impression—and those, as a mere specimen of what he purposes doing for other Greek authors: in the meanwhile he challenges the learned to correct and amend the pages which are here freely submitted to their criticism. The present copy, very elegantly bound in red morocco, by Roger Payne, is embellished with a drawing, in sapia, by the present Countess Spencer—in which a female is holding a lyre in one hand, and with the other is about to crown Anacreon with a wreath. The volume is in every respect an exquisite specimen of Bodoni’s press.

—— Gr. Præfixo Commentario. *Parmæ. Bodoni.* 1784. Quarto.

A beautiful copy, UPON VELLUM, of soft and delicate texture. Among the most successful membranaceous experiments of Bodoni’s press. Various readings are added. The type is in the lower-case; but large, legible, and flowing. Copies of this description are of the greatest degree of rarity. Bound in red morocco

ANACREONTIS ODARIA. Gr. Curâ Bodoni. *Parmæ.*
1785. Quarto.

A reprint of the preceding, and dedicated to the same character, Nicolaus de Azara; but executed throughout in CAPITAL LETTERS: a singular, yet not inelegant or unclassical attempt. The present beautiful copy, upon LARGE PAPER, appears to be struck off upon WRITING PAPER. It is bound in russia.

—— Gr. & Ital. *Parmæ. Typis Bodonianis.*
1793. Quarto.

Bodoni never seemed to be happy unless he had an edition of Anacreon at his press. No printer, I believe, ever circulated so many copies of this fascinating author. The present beautiful volume is executed in all the luxury of the royal press at Parma. The Greek type is the same as that of the edition of 1784. Both the Greek and the Italic version has a separate title-page. This copy is quite perfect in every respect. In green morocco binding.

ARISTOTELES. DE ARTE POETICA. Gr. & Lat.
Curâ TYRWHITT. 1794. Quarto.

One of the very few copies printed upon LARGE PAPER, and a presentation copy from the University of Oxford to his Lordship. It is sumptuously bound in blue morocco, with the arms of the University upon the exterior.

CALLIMACHUS. Gr. *Typis Bodonianis. Parmæ.*
1792. Folio.

A perfect picture of a magnificent volume, printed in Greek capitals UPON VELLUM. Yet I question if the surface of the vellum be not a little artificial, like that of the Parisian vellum. The only objectionable page is, unluckily, the title-page, which in parts is soiled with the natural tint of the vellum. Beautifully bound in yellow morocco.

DEMOSTHENES. Gr. Curâ Lambini. *Lutet. apud Benenatum.* 1570.

The royal presentation copy, upon LARGE PAPER—in the binding of the monarch, Charles IX, to whom Lambinus dedicated the impression.

This binding is rich and beautiful in the extreme. A Greek dedicatory epistle to the King, by the editor, follows the title-page. The editor's epistle to the reader, in Latin, precedes : an epistle full of interest.* This copy has many of the margins charged with the ms. notes of Desportes—to whom (from his autograph in the title-page) it appears to have once belonged. Upon the whole, it is a very precious book.

DEMOSTHENES. Gr. & Lat. Curâ Wolfii. *Francof.*
1604. Folio.

A sight of this copy has confirmed me in the suspicion, which I have always entertained, of there being no absolutely LARGE PAPER of this impression. The most distinguished library may be challenged to produce a larger or a finer copy than the present; which is full of rough leaves, in red morocco binding; and, from the ancient fleur-de-lis at the back, belonged, I suspect, to Henry IV. or Louis XIII. Yet it cannot be pronounced a large paper copy. If the paper and printing were equal to the actual worth of this edition, we need not desire to open a more pleasant and profitable volume of this class.

DIODORUS SICULUS. Gr. & Lat. Curâ Wesseling.
Amst. 1746. Folio, 2 vols.

Wesseling never saw his labours upon Diodorus Siculus in a more appropriately bound form, upon LARGE PAPER, than we here behold them. The copy itself is gigantic. The binding is in quiet white calf, red edges, and marbled lining: of the school of Mountagu.

* In this Lambinus tells us that the work had been in progress twelve years; that 'the famous William Morel, printer to the king, a man, who, though not very rich, was equally distinguished for his experience, energy, and great and many qualifications as a printer'—first undertook the management of it: but the civil wars, and the death of Morel, put a stop to it. Benenat, then recently married to his widow, gallantly and voluntarily stepped forward as Morel's successor: and thus the edition was published. Benenat's address to the Reader follows that of Lambinus. The text, including the Scholia, is uniformly Greek throughout.

Lambinus describes the plague at Paris, and the civil wars, &c. in pathetic language. 'Cum ad eam orationem [sc. de mala obita legatione] pervenisset, anno, opinor CIO. IO. LX. magnæ turbæ in Gallia coortæ, temporaque reip. calamitosa consecuta, bellum domesticum, PESTILENTIA, huius scholæ univर्सæ infrequentia & solitudo, et pæne dicam VASTITAS: hæc et similia mala, opus magno animo inceptum, et ad id loci perductum, interrompere coegerunt. Non multo post ille, [sc. MORELLIUS] morbo partim ex vigiliis intempestivis & labore immoderato, partim ex communium et publicorum incommodorum acerbitate contracto, supremum vitæ diem OBIT,' &c.

DION CASSIUS. Curâ Fabricii & Reimari. *Hamb.*
1750. Folio, 2 vols.

UPON LARGE PAPER; wholly unknown to me at the time of publishing the *Introd. to the Classics*, and equally overlooked by De Bure and Brunet. There can be no question, I think, but that, of all the folio foreign Classics upon LARGE PAPER, the present is among the very rarest. Nor are its dimensions less notable than its rarity. This copy, bound in the first binding, in appropriately ornamented calf, exhibits a species of folio monster! I have always thought the portrait of Fabricius, which is prefixed, to be among the most apparently faithful of resemblances. Yet is it inferior, in point of expression and execution, to the similar portrait (from which it was probably copied) prefixed to the *Sylloge Opusc. Hist. Crit. Liter. I. A. Fabricii*, *Hamb.* 1738. 4to.

DIONYSIUS HALICARNASSENSIS. Gr. & Lat. Curâ
Hudsoni. *Oxon.* 1704. Folio, 2 vols.

A magnificent copy, upon LARGE PAPER, bound out of sheets, in red morocco.

EPICETI MANUALE ET SENTENTIÆ. Gr. & Lat.
Curâ Relandi. *Traj. Bat.* 1711. Quarto.

LARGE PAPER, of a folio form: from the Lamoignon collection. Of excessive rarity. It is justly observed by Brunet (vol. i. p. 461) that copies, in this form, are susceptible of a higher price than what a similar copy sold for at the sale of Selle's library: viz. forty-eight francs. I apprehend the present to be the only copy, of this magnitude, in the kingdom. It was obtained of Mr. Payne, and is bound in blue morocco.

EUCLIDES. Arabicè *Constantinop.* 1588. Folio.

A beautiful large copy of a very uncommon edition, in red morocco binding.

EURIPIDES. Gr. & Lat. Curâ Barnes. *Cantab.*
1694. Folio.

Every collector of choice books knows the value and the rarity of a LARGE PAPER copy of this impression. The one under consideration is of that description. Yet, notwithstanding the eulogy of the binder, I

think this volume very much beneath the rival *Oxford Pindar* (of nearly the same date) for beauty and condition, but not of such a purity of colour as some few other similar copies which I have seen. Its dimensions, I apprehend, are however perfectly genuine. This choice copy was bound by Roger Payne, and I know not where we shall look for another more strongly characteristic specimen of the composition of that renowned artist, than what will be found below.* This copy is admirably bound in red morocco.

* A great deal of Lettering, Letter'd in the most correct manner, very true, lines, and distances of the Letters particularly regarded in the work. The Morocco Leather being of a very rich Grain thick and full grained it required the Gold to be laid on double in all places and frequently three times laid on ye Gold. To prevent the Letters from being specky and not full enough of gold, as the gold breaks and is injured in the Impression which is often obliged to be worked over again on acct. of the grain of ye Morocco. The Back highly Finished in the Grecian Taste with small Tools Worked in Compartments. uncommon patterns which I think have not yett been done by any Modern Bookbinders. The Insides Finished with very Rich Borders of small Tools of a choise selection Studded with Gold. The outsides Finished in a very high Taste with Ornamental corners of small Toolwork and plain small Tool Borders very correct measured Escallop Work an imitation of The Venetian Work done For The Noble and Learned Senator Grolieri Amicorum. The Book sew'd with very strong White Silk on Bands strong and neat, not false bands. Gilt leaves not Cutt. the greatest care hath been taken to preserve the Margins The Back lined with Prussia Leather very strong Very neat Morocco Joints Fine Drawing Paper stained to suit the Original Colour of the Book - - - 5 5. 0.

An observation of the Printer's that the small Greek typ and Italic stretched those parts of the paper more than the Roman or larger Letter And is the reason that all The Euripides of Barnes and some other Greek Books of a mixt Letter is not so smooth and flat as regular Roman Text (without notes of the Greek and Italic) We have taken the greatest care to remedy this defect as much as possible very great care and a great deal of Time was required for this part of the Work These parts required Ironing every leaf single: and Interleaving with smooth paper for Beating to Gett the Wrinkles out as much as possible. And I think is now the very best Copy of Barnes Euripides that can be found. It required a great deal of careful beating several times - - - 1. 9. 0.

Some parts was very much stained & discoloured by the printers not having dry'd the sheets well before their being putt together All Euripides of Barnes I have ever seen hath those defects in the Printer's Work. The above sheets have been washed and Sized very Honestly and safely done. All this washed parts were obliged to be Interleaved with strong new paper to support the original paper of the Book in The washing and attract the stain out of the original paper of the Book. Those stained and discoloured places wanted several times washing and sizing. Took a great deal of Time and required great care - - - 1. 8. 6.
Cleaning the whole Work all the small dirty places - - - 0. 3. 6.
Paper for interleaving in Washing and Beating - - - 0. 6. 0.

L. 8. 12. 0.

EURIPIDIS TRAGÆDIÆ. Gr. *Oxon.* *Apud I. Parker.* 1821. Octavo, 3 vols.

‘ Nov. Edit. Accurata in Usus Prælectionum Academicarum et Scholarum. Ex Nova Recognitione AUG. MATTHIÆ.’ One of the *twelve copies only* printed upon LARGE PAPER, and distributed in private collections. Its rarity therefore is extreme. The present copy is most splendidly and successfully bound in red morocco, by C. Lewis, in imitation of the old Oxford fashion of binding.

EUSTATHIUS IN HOMERUM. Gr. *Romæ.* 1542. Folio, 4 vols. in 3.

A REMARKABLY fine copy, with the exception only of a slight soil in the title-pages. This was formerly NARCISSUS LUTTERELL’S copy, whose monogram, with the date of 1695, is in the titles. On the fly-leaf of the second volume, Lutterell (in his very curious hand and quaint style) has noticed some errors of transposition in the binder; and truly observes, at the beginning, that ‘ this 2d vol. of Eustathius his Homer is printed before y^e 1st in time; and is not near so large and good a character.’ In red morocco binding.

HESIODI OPERA. Gr. & Lat. Curâ Robinsoni. *Oxon.* *E Theat. Sheld.* 1737. Quarto.

One of the *ten* copies only upon LARGE PAPER, of a folio form; and among the very rarest of the publications of the ancient Classics put forth at Oxford. His Lordship was fortunate in the purchase of this treasure. He had sent a commission as far as sixty guineas, for a similar copy in a sale at Paris; and, losing it, procured this copy at one-third of the sum at the sale of Mr. Daly’s library in Dublin, in 1792. The last copy of the kind, which was sold in the library of the late Duke of Grafton, in 1815, was purchased by the Right Hon. T. Grenville for one hundred pounds.

HOMERI OPERA. Gr. Curâ Miccylli & Camerarii. *Basil.* 1551. Folio.

Full of ms. notes, in red ink, very neatly written; but whether by either of the editors is not ascertained. The title-page is cut curiously

out, and pasted upon a piece of paper, full of ms. observations on the reverse. A very sound and desirable copy, in red morocco binding, with gilt leaves. Formerly in the library of DE THOU.

HOMERUS. Gr. & Lat. Curâ Schrevelii. *Lug. Bat. Apud Hackium.* 1656. Quarto.

A copy, absolutely beyond all praise—for purity of condition and integrity of margin. Nor is the binding, in olive-colour morocco, inferior to the inward state. Probably, after all, this book exhibits the most favourable specimen which this library contains of the peculiar talents of ROGER PAYNE, its binder. The types of this edition are clearly those of the *Elzevirs*. Indeed Hackius produced books of equal beauty with them; by using, I apprehend, types cast from the same matrices. I cannot, however, put back this brilliant volume upon the shelf from which it was taken, without informing the reader that my friend, the Rev. H. Drury, of Harrow, is the fortunate possessor of the only known copy of this edition upon LARGE PAPER—but so very little larger than the present copy, as to render that term—strictly as such—very doubtful, when applicable to his copy.

—— Gr. & Lat. Curâ Clarke. *Lond.* 1729. Quarto, 4 vols.

Undoubtedly one of the most thoroughly clean, and beautiful copies upon LARGE PAPER, in existence. In such condition, and so bound—simply, in red morocco—the possession of this edition is a subject of more than ordinary congratulation.

HOMERI ILIAS & ODYSSEA. [Curâ Grenvilliorum.] *Oxon.* 1800. Quarto, 4 vols.

A note, in the hand-writing of Mr. Grenville, at the commencement of the first volume, announces this copy to be a present from the noble editors—the late Marquis of Buckingham, the Right Hon. Thomas Grenville, and Lord Grenville. For an account of the edition, consult the *Introd. to the Classics*, vol. i. p. 388. This is not only a copy upon LARGE PAPER, and therefore of very considerable rarity and price, but it is one of the very few—given to particular friends—which has some extra *various readings* annexed: thus, besides what is common to *all* the copies, there are fourteen pages of these extra readings

in vol. i., and eight similar pages in vol. ii. The present copy is splendidly bound in red morocco, by C. Hering.

JOSEPHUS. Gr. & Lat. Curâ Havercamp. *Lug. Bat.* 1726. Folio.

UPON LARGE PAPER, of the stateliest dimensions ; in russia binding.

LIBANII SOPHISTÆ PRÆLUDIA ORATORIA LXXII.
&c. Gr. & Lat. Curâ Morel.* *Paris.* 1606.
Folio.

This truly excellent edition was dedicated to HENRY IV. ; and we have here the very presentation-copy itself. It is also upon FINE as well as upon LARGE PAPER ; and a more beautiful or desirable volume this library does not possess. It is bound in blue morocco, with gilt leaves ; having the sides and back tastefully embellished with the cypher, fleur-de-lis, and arms of the illustrious Monarch to whom it was dedicated.*

EJUSDEM ORATIONES XXXVI. &c. Gr. & Lat.
apud Claud. Morel. *Lutet.* 1627. Folio.

This is called, in the title-page, the 2nd vol. of the works of Libanius, and is dedicated to Louis XIII. The dedication, whether by Frederic or Claude Morel, follows the title-page : but Frederic is the editor of the impression. We have here a similar copy to the preceding : upon LARGE PAPER, and the Monarch's own book : in red morocco binding, covered with fleur-de-lis. Like the preceding, too, it is very delicately ruled with red lines ; but the paper is somewhat coarse. Both volumes (an early acquisition) came from the library of William Burrell, Esq. of Beckenham, in Kent.

* Frederic Morel was among the most learned and accurate of that body of printers which reflected so much credit upon literature in general, and upon the University of Paris in particular, during the xvth century. His dedication is warm and laudatory, but neither fulsome nor pompous. There is rather a pretty anecdote of Henry related at the second page of it.

LYCOPHRON. Gr. & Lat. Curâ Potter. *Oxon.*
1697. Folio.

Curâ Ejusdem. *Oxon.*
1702. Folio.

Beautiful copies upon LARGE PAPER : the former in red, the latter in blue, morocco. Of the two, the former is somewhat the larger. The condition of each is pretty nearly the same : yet a preference, upon the whole, must be given to the former. The editor of this admirable edition of one of the most difficult Greek authors of antiquity, was the famous JOHN POTTER, afterwards Archbishop of Canterbury, than whom a more learned or more orthodox divine never filled the see. The conclusion of his preface is worth noticing : as at that time he had just entered the church. ‘ Per me licet, aliilaureas captent ex Critica, ex Historia, ex Philosophia, cæterisque Artibus, in quibus me lubens fateor vix esse mediocriter versatum ; mihi sane videbor summum attingisse felicitatis culmen, si quid ad bonorum profectum, si quid ad ECCLESIE CHRISTIANÆ DECUS tenue hoc ingenium conferre umquam poterit.’

* * It will not be thought inappropriate, or unpardonably digressive, I trust, if, subjoined to the article LYCOPHRON, brief mention be made of the translation of that most difficult original by the late VISCOUNT ROYSTON ; especially as a beautiful copy of this version, the gift of the EARL of HARDWICKE (father of the deceased) graces the shelves of this library. This admirable version, of which I have always understood the late Professor Porson to have spoken in terms of high praise, is very handsomely printed at the *University Press of Cambridge*, by R. Watts. It should be the inmate of every classical library. I select, almost at random, the following passage ; which may remind us somewhat of the stateliness of Akenside, and the gorgeousness of Gray.

This, this shall gnaw my heart ! then shall I feel
The venom'd pang, the rankling of the soul,
Then, when the Eagle, bony and gaunt and grim,
Shall wave his shadowy wings, and plough the winds
On clanging penons, and o'er the subject plain
Wheel his wide-circling flight in many a gyre,
Pounce on his prey, scream loud with savage joy,
And plunge his talons in my Brother's breast,
(My best beloved, my Father's dear delight,
Our hope, our stay !) then, soaring to the clouds,
Shower down his blood upon his native woods,
And bathe the terrors of his beak in gore.

I see the Murderer trim with reeking hands
The golden balance nicely poised ; but soon,

PAUSANIAS. Gr. & Lat. Curâ Kuhnii. *Lipsiæ.*
1696. Folio.

A copy upon LARGE PAPER; of the greatest rarity, and hitherto considered to be unique.

PINDARUS. Gr. & Lat. Curâ West. 1697. Folio.

LARGE PAPER; as fresh, fair, and large, as if it had been just brought away from the CLARENDON PRESS, where this magnificent and most admirable edition was executed. Copies in this form, and more particularly in this condition, are of singular rarity and great price. Beautifully bound by Walther, in blue morocco.

This noble book is dedicated to WRIOTHESLEY, second DUKE of BEDFORD—‘as the heir’ of William the first Duke, who was the father of the famous and unfortunate Lord William Russell; but not the least hint occurs, or the least notice is taken, in the dedication, of the fate of that nobleman. The second Duke survived the dedication only about fourteen years; dying in his thirty-first year, A.D. 1711: but his character and attainments seem to have justified the strain of

In mortal mart, and dread exchange of war,
For him the beam shall vibrate, and for him
With shining ingots, and with precious sands
Gleaned from Pactolian shores the scale shall gleam,
Ere in that urn, which erst the rosy god
Gave to the daughters of the waves, be laid
His funeral ashes mouldering; him the Nymphs
Shall mourn, who love the streams of Bephyrus,
Or waters welling from Pimplean founts
Beside Libethrus, and shall heave the sigh
For him, who, not for pity, but for gold,
Gave the sad remnants of the mighty dead:
Who, fearing death, shall round his sturdy limbs
Throw the soft foldings of the female robe
Effeminate, and tease the housewife’s wool;
Who last shall print upon our sand his steps,
His tardy steps, and oft from troubled sleep,
As Hector’s image walks around the bed,
Start at the lance’s visionary gleam.

Oh God! what column of our house, what stay,
What massy bulwark fit to bear the weight
Of mightiest monarchs, hast thou overthrown!

&c. &c. &c.

eulogy which runs throughout the dedication.* With the exception of the members of the royal family, he was probably the youngest Knight of the Garter ever made, having been installed in his twenty-second year. He was of Magdalen College, Oxford.

POETÆ GRÆCI PRINCIPES. Gr. 1556. Folio.

The EMPEROR of all copies, if *magnitude* alone be considered. It came from the collection of De Boze, and is modestly described in the folio catalogue of his books (p. 101) by the four following letters only: G. P. M. R.:† At the sale of the fine early Classics of Firmin Didot, in 1811, mention was made of the superior *altitude* of his copy of the same edition—but we have the measure of that copy enclosed in the present, and find it nearly one half of an inch shorter. Yet it must be confessed that the royal library at Paris possesses a more magnificent and more enviable copy, which belonged to DE THOU; only one-eighth of an inch *shorter*, and of equal breadth: but the binding and general appearance of it carry away our judgments in pronouncing it to be decidedly superior.‡

* ‘Mirentur alii Te amplissimis Fortunæ muneribus exornatum, ostendant stemmata et Honores Domus Inclytæ, hinc BEDFORDIANÆ, illinc SOUTHAMPTONENSIS, cujus utrinque virtute nihil illustrius et antiquius: nos miramur magis cum neminem in his singulis superiorem reperire possimus, tanto tamen Rerum splendori, ornamenta Animi, insigniora, in ætate licet lubrica, præluere. Quæ Tuæ laudes aliquando Poetam excitabunt, nullis Naturæ aut Artis viribus, ipso vel Pindaro inferiorem. Ab Heroibus enim Poetæ, suos accipiunt animi ardores, pulchras hinc desumunt Imagines, et splendidiora virtutis specimina, quibus ipsi sua eternitati consecrant Ingenia. Hinc facile vaticinamur quam immensam Ille consequetur Gloriam qui describet TUAM. Pergas Spes Maxima Domus Nobilissimæ, Tanti Nominis Exemplo, alios ad similem incitare Gloriam. Pergas labantem Virtutis famam sustinere, et literarum studio rerumque præstantissimarum scientiæ novum decus addere nullis Malevolorum Injuriis violandum.’ It then goes on to predict that his services will be soon required by his country, and concludes thus: “Optimis hisce studiis omnium laudibus diu potiaris. Et sicut in Te relucet Singulæ Majorum Tuorum Virtutes, ad seros ita Posteror, eadem descendat Indolis Optimæ, summique Honoris Hæreditas; ut DOMUS BEDFORDIANA sit æque, ac Illius Gloria, Immortalis.’ Of a nobleman so full of promise, and so suddenly taken away, the insertion of this classical testimony may be pardoned.

† GRAND PAPIER MAROQUIN ROUGE.

‡ See it described in the *Bibliographical Tour*, vol. ii. 317.

SOPHOCLES. Gr. Curâ Brunck. 1786. Quarto,
2 vols.

One of the six copies upon LARGE (WRITING) PAPER. In the most beautiful condition. Red morocco.

THEOPHRASTUS. Gr. Curâ Wilkes. *Londini*.
1790. Quarto.

A copy UPON VELLUM. A present from the editor to his Lordship. In blue morocco binding. A second similar copy is at Woburn.

THUCYDIDES. Gr. & Lat. Curâ Hudsoni. *Oxon*.
1696. Folio.

Although LARGE PAPER copies of this edition are neither very rare nor very high-priced, yet such a one as the present, in the red morocco binding of R. Payne, is richly worth the possession.

Curâ Dukeri. *Amst*.

1731. Folio, 2 vols.

UPON LARGE PAPER; of the noblest dimensions, and in the finest condition. Bound in russia.

Ex recensione Immanuelis Bekkeri. Accedunt Scholia Græca et Dukeri Wassiique Annotationes. *Apud Parker & Bliss. Oxonii*. 1821. Octavo, 4 vols.

This is not only an elegantly executed, but an intrinsically valuable edition of Thucydides. Some MSS. have been collated, and some readings inserted, for the *first* time; and hence the text assumes, in consequence, the importance of an editio princeps—as to those passages. The preface of the editor is short, pertinent, and unostentatious; assigning reasons, in the formation of his edition, which few scholars can read without a desire to become possessed of the work. The Scholia are printed beneath the Greek text. The various readings and annotations, &c. in double columns, are placed below the Scholia. An Index of Things, and another of Places and Names, close the third volume. The fourth volume contains the Latin version of Duker. An edition of

Thucydides, in this form, and with these helps, has long been a desideratum in the classical world; but such a copy of it as the present, upon LARGE PAPER—of which only *twelve* were printed; and placed in private cabinets—must, I apprehend, become a desideratum with the curious collector, not likely to be readily supplied. This copy is bound in red morocco, by C. Lewis, in a manner to render it, in every respect, a worthy companion of the Euripides, mentioned at page 129, ante.

XENOPHONTIS OPERA. Gr. & Lat. Curâ Wells.
Oxon. 1703. Octavo, 5 vols.

Generally bound in seven. One of the most enviable sets of classical volumes in the library. Not only is it upon LARGE PAPER, in old red morocco, Oxford binding, but it is perfect: possessing the *first* volume—of the extremest rarity. This copy was purchased from the collection of the Earl of Clanricarde. ‘One of the volumes (observes his Lordship, as an addendum to the preceding), containing the *Anabasis*, was wanting, when I bought this copy of Count Reviczky; and I obtained it from my friend and tutor, Dr. Benjamin Heath (before the sale of his books); but unfortunately it had been cropped by an unskilful binder, and is now much smaller than the others.’

——— **OPERA.** Curâ Hutchinson. *Oxon.* 1727.
Quarto, 4 vols.

A beautiful copy, upon the LARGEST PAPER, of a folio form. Its extreme rarity, in this shape, is well known. This copy was obtained by his Lordship in exchange for an edition of *Buffon's Birds*, in ten volumes folio, for which eighty guineas had been previously paid.

LATIN CLASSICS.

AUCTORES CLASSICI; IN USUM DELPHINI. 1675,
1730. Quarto, 64 vols.

A COMPLETE SET, bound in blue morocco: including not only PRUDENTIUS and STATIUS (both in beautiful condition) but the true edition

of the *OPERA PHILOSOPHICA* of Cicero ; which latter I purchased for his Lordship at the sale of Sir William Pulteney's library in 18—, for £ 57..10. A similar complete set was bought at the sale of the Roxburghe library, by the late Duke of Norfolk, for £ 526.

Of this magnificent undertaking, *FLORUS* was the first, and *AUSONIUS* the last author published. It is well known that they were edited and published for the education of the *DAUPHIN* of *FRANCE*, afterwards *Louis XV.* Madame Dacier, the daughter of 'Tanaquil Faber, superintended the text of *Florus*. She was a learned lady, doubtless ; but why she should have selected *Florus*, in preference to that of any other Roman author, in order to stimulate a young prince to acts of heroic virtue, seems a little unaccountable. In her address to the reader, however, she thus draws the line of distinction :—' *De Floro . . . nemo unquam præter amantissimum meum parentem monuit, nempe hocce acutissimi et elegantissimi Scriptoris opus, non quasi Historicum legi debere, sed ut Declamatorium et Panegyricum, seu ut laudationem populi Romani*'—sign. *e ij. rev.* The illustration of this position is in the usual style of devotional flattery. ' *Tuum erit, Delphine Serenissime, cum, quæ hic Populi Romani facta narrat Florus, FACTIS TUIS quasi præludendo post Te longe reliqueris.*' . . . *Epist. p. 3.*

In this dedicatory epistle, the courtly editor tells the Dauphin ' that she augurs every thing of his profound talents and acute judgment from the very successful manner in which she saw him spouting *TERENCE* in the hall of the Duke of Montausier, his Governor . . . not only saw but admired, and was even astonished at, his performance,—for so cleverly and correctly, at his tender years, did he read and understand his author, that *men* might have envied the *boy* !' &c. This is an application of the use of that ' declamation and panegyric' found in *Florus*. The ' *Privilege du Roy*' follows the address to the reader. Frederic Leonard, the printer, is required to deposit two copies of every volume in the public library—' *un en celle du cabinet de nos Livres de nostre chateau du Louvre, et un en celle de nostre très cher et feal le sieur d'Aligre Chevalier, Chancelier de France, avant que de les exposer en vente, &c.*' Pirated copies were interdicted under a penalty of *three thousand livres* each : of which ' a third portion was to go to the King, another third to the Hospital General, and the remaining third to the publisher.' It should seem that, at the time of putting *Florus* to press, they were ready with *Terence*, *Plautus*, *Phædrus*, *Sallust*, *Livy*, and *Corn. Nepos*. Every work was previously submitted (' *librata et examinata,*' are the words of the Preface) to the critical talents of the

famous HUET, Bishop of Avranches—' qui in litteris summus est.' Huet, in fact, was the director, or chief superintending editor of the undertaking.

CATULLUS TIBULLUS & PROPERTIUS. Curâ Vulpii. *Patav.* 1737-1755. 6 vols.

A fine, fair copy; upon the LARGEST PAPER. Bound in blue morocco. The curious in classical lore know well how to value such a set of an impression so ably edited.

CATULLUS. Curâ Wilkes. *Londini.* *Typis J. Nichols.* 1788. Quarto.

UPON VELLUM. A present from the editor, to Count Reviczky, and a much prettier book than the Theophrastus printed in the same manner. See p. 135 ante.

HORATIUS. *Typis Bodonianis.* *Parmæ.* 1791. Folio.

One of four only disposable copies UPON VELLUM;* and an early acquisition of his Lordship's. Unfortunately it has been seriously injured in the binding; owing, either to the unskilfulness of the binder, or to the thinness of the vellum. What Bodoni loses in whiteness of surface, or uniformity of tint, he gains by the genuine texture of the material. This vellum would bear comparison with that of some of the old missals; and it wants only a brighter tint to render it perfectly desirable. In red morocco binding.

* A letter from Bodoni, enclosed in the copy, supplies this information. The letter is as follows: *Parme, 5 Novembre, 1792. J'ai reçu de S. E. Milord Spencer quarante huit Louis d'or neufs de France, en paiement d'une copie de l'Horatius in fol^o magno imprimé sur vélin, et totalement semblable à la copie vendue ce matin à S. E. Milord Berwick, dont il n'a été tiré que 4 Exemplaires, dont deux à M. la Chev. D'Azara qui en est l'Editeur, et deux autres qui sont les susdites — les uniques qui aient été vendables. JEAN BAPTISTE BODONI.* Lord Spencer informs me that, when he was at Parma in the year 1819, Madame Bodoni told him that there were only two copies of this work printed upon vellum; one of which belonged to the Imperial Library (as he understood) of Vienna. This, adds his Lordship, proves how little reliance is to be placed in assertions of this kind; as the written memorandum from her husband, above quoted, must, of course, be the most correct account, and would appear completely to contradict the assertion of his widow.

LUCANUS. Curâ Renouard. *Typis P. Didot.*
Paris. 1795. Folio.

One of two copies only UPON VELLUM; his Grace the Duke of Devonshire being in possession of the other. It was obtained at an excessive price; but though it does not equal the Horace by the same printer, yet is it a very fine and magnificent specimen of the Didot press. The greatest possible care was taken in the correction of the text; see the *Bibliogr. Decameron*, vol. ii. p. 358: where, however, a very whimsical mistake has been made respecting *one* of the parties engaged in the superintendence of the publication. I had received information that M. Renouard's *daughter* had been so engaged, but she was not born at the time. This magnificent volume exhibits one of the finest specimens of Hering's binding. The inside has water-coloured borders, surrounded by a gilt border of oak fruit upon red morocco. The exterior is also perfectly beautiful in respect to the sides; which display a red morocco of the choicest grain.

LIVIVS. *Londini, per Edmundum Bollifantum.*
1589. Octavo.

The editor appears to have been *Feyrabendius*; and his dedicatory epistle is dated from Frankfort. I suspect, therefore, that Bollifant only had a *share* in the impression, and that the book is the produce of a foreign press. It is admirably well printed, with a small close letter, having a heavily-charged page of text. The coarse and fallow aspect of the paper prevents it from receiving the character of a handsome volume. It is of very bulky dimensions; and to be complete, should possess six parts. The present large and sound copy, formerly belonging to DE THOU, is bound in red morocco, with gilt leaves.

LUCRETIUS. Curâ Wakefield, &c. *Glasguæ.*
Excud. Andreas Duncan, Academiæ Typographus. 1813. Octavo, 4 vols.

With Bentley's notes, published for the first time, from the autograph of that eminent critic, preserved in the British Museum. It has, besides, a table presenting a collation of the four earliest editions of the poet, including that of Ferandus, with the first Bipont edition.

This table was supplied by his Lordship, who has the only copy of the Editio Princeps (that of Ferandus) in this country. In consequence, the impression was DEDICATED to him—in the following manner :

VIRO,
 Literarum Humaniorum,
 Studio, et Patrocinio,
 Eminentissimo
 HANC T. LUCRETII CARI
 Editionem
 Ipsius Munificentia,
 Ornatam Adauctamque
 Animo Grato Pioque
 D. D. D.
 ANDREAS DUNCAN.

The present is a LARGE PAPER copy, superbly bound in red morocco, by a Glasgow binder, who may rank with some of the most distinguished bibliopegistic artists in London. It is one of the most correct, as well as beautifully printed Classics, of modern times.

PLAUTUS. Curâ Lambini. *Lutet.* 1576. Folio.

Another specimen of a magnificent LARGE PAPER copy of a valuable impression of the author, from the diligent and learned pen of Lambinus; who, from his *Demosthenes* and *Lucretius*, together with this work, has everlasting claims upon the gratitude of his classical countrymen. The present is really a noble copy of a noble work. The printer was *Jean Mace*, whose office was established at *Mont St. Hilaire* in Paris, ‘*sub scuto Britanniae*.’* This fine copy, in red morocco binding, was an early purchase of his Lordship’s.

It should be remarked, that copies of all the recent Latin Classics, by P. DIDOT, in folio—and of the French Classics, published from the

* Lambinus died before the publication; but Jacobus Helias, a learned Greek professor, superintended the completion of it, and thus justly compliments the spirit and liberality of the printer, at the conclusion of the preface. ‘Hic non est silentio prætereundus TYPOGRAPHUS qui, tantos sumptus fecit hanc Plauti editionem, ut in ea non tam rationibus suis quam discentium commodis consuluisse videatur. Nam eo tempore quo Gallia bellis civilibus ardebat, litteræque frigebant, exemplum Lambini magno eruit, incæpitque formis excudere. Itaque cum tot, tantique viri ad perficiendum hoc opus (si modo perfectum sit id, cui aliquid semper addi potest) de suo aliquid attulerint, tuæ partes erunt Lector, si in numero illorum haberi vis, in erratis quæ inter legendum animaduverteris, potius excusandis, quam reprehendendis elaborare.’ Thus the strain of lamentation, respecting the civil wars, is again indulged, as in the preceding preface.

Royal Press, also in folio—as well as the folio Classics of BODONI and MUSSI—will be found here upon LARGE PAPER, and in the choicest morocco bindings.

MISCELLANEOUS LATIN BOOKS.

To the preceding, are added a few MISCELLANEOUS ARTICLES in the Latin language (with the exception of the *Camœns* and *Theurdanckhs*), out of a very extensive collection of a similar description; from which it is difficult to choose those which shall exactly suit the taste of every Collector. But in the selection, here submitted, I am willing to hope that there will be found a few articles not undeserving the attention of the most fastidious.

BALUZE. CAPITULARIA REGUM FRANCORUM.
Paris. 1677. Folio, 2 vols.

This is a collection of public documents of the highest importance relating to the early history of France. The editor was Colbert's librarian; and the work is not only dedicated to his master, but the present is also the *presentation copy*. It is upon LARGE PAPER, bound in red morocco, with the arms of Colbert upon the back and sides: in consequence, a matchless copy.

CAMBROBRYTANNICÆ CYMRÆCÆVE LINGUÆ Institutiones et Rudimenta accurate, &c. conscripta a JOANNE DAVIDE RHÆSO Monensi Lanuaethlæo Cambrobrytanno Medico Senensi.
Londini, Excudebat Thomas Orwinus. 1592.
Folio.

Of this very curious, rare, and valuable book, Herbert has presented us with only a transcript of the title: see his *Typog. Antiq.* vol ii, p. 1247-8. The copy under consideration belonged to JAMES JOY, as his *visible* autograph in the title-page clearly demonstrates. It is dedicated by J. D. Rhese, the author, ('a noted critic and physician,' says Wood)

to Sir Edward Stradling, a fellow countryman, and of whom Wood* remarks, that he never failed, in all his life-time, to encourage learning and ingenuity. The dedication is well worth an attentive perusal; because the archæological literature of Wales was at that time, and perhaps yet is, but imperfectly cultivated. Rhese compliments his patron's virtues and family in a very glowing and eloquent manner. 'Nescit enim arbos bona malos fructus producere. Tales antea fuere quindecim illi longè clarissimi equites aurati tui maiores (totidem enim nostrates ab illo Guilielmo qui cum Roberto Fitz Hammon Guladmorgianum est ingressus, illustrissimos recordantur) qui tanto cum honore Sⁱ Donati Castrum per successionis ordinem obtinuerunt: à quibus tu directa lineà prognatus ordine decimus sextus, non illorum ulli vir-tute postponendus, maiorum imaginibus clarus, maiorum sede locaris, vnà cum prænobili tua coniuge DOMINA AGNETA ex equestri GAGE-ORUM† familia, clarorum parentum præclara filia; cuius venusta modestas, pudicitia Penelopæa, cæteræque corporis animique tanta heroide dignissimæ dotes prisce temporis heroinas æmulantur. O ter fœlices, quos irrupta tenet copula, quibus idem animus, æqua pietas, amor mutuus. Sed si omnia tua & illius propria, ingenium, mores, comitatem conditam grauitate, religionem et integritatem voluero recensere,' &c. The patron was not unworthy of such praise. Wood says that 'he was at the charge of such Herculean works for the public good, that no man in his time went beyond him.'‡ The literary character of Sir Edward Stradling is well depicted in the second page of the 'Epistle Dedicatory.'

In the fourth page of this epistle, Rhese makes bewailing mention of the perishable state of Welsh philology: while he notices, with high commendation, the effort made by one GRIFFITHS ROBERTS, a Welshman and a professor, to publish that part of the Welsh grammar which related chiefly to *Orthography*; and which was published at the expense,

* *Athen. Oxon.* vol. ii. col. 28. Edit. Bliss.

† Wood says that she was the daughter of Sir THOMAS GAMAGE—but erroneously. I suspect that he had never seen this book. Humfrey Prichard, who wrote the preface, (which follows the dedication) tells us that the author wrote the work for the better understanding of the recent translation of the Bible into Welsh—but this is specified in the *title-page* itself; and considering that it was published, when Protestantism was generally established, and that Rhese's patron had received the honour of knighthood, and was made a justice of the peace, by Queen Elizabeth, there is surely every reason to think that the author was a Protestant. Wood loved to hook every body into the pale of the Romish Church—if he could.

‡ *Athen. Oxon.* vol. ii. col. 50. Edit. Bliss.

and under the patronage, of WILLIAM EARL OF PEMBROKE, at *Milan*, when that nobleman resided there. Rhese speaks of the Earl as the father of EDWARD HERBERT, 'his most celebrated, learned, pious, ever praise-worthy, and honourable friend.' Of this *Milan* publication I should have known nothing, bibliographically speaking, had not Mr. R. Triphook informed me that he once, and only once, possessed a copy of it, printed in 1576, in octavo: that it is entirely in the Welsh language—and that on Mr. Grenville's declining to become the purchaser of it, it found its way into Mr. Heber's richly-stored library, at the price of £8. 8s. A Welsh volume, printed at *Milan* in the sixteenth century, must doubtless be considered as a curiosity. To return to this Epistle Dedicatory, which concludes thus—'Haud exigua futura spes est hanc *Cambrobrytannicam Grammaticam* tibi fœlicissimè nuncupatam, non solùm nostris Cambrobrytannis, sed & exteris quibusdam nationibus, *Armoricis presertim*, haud iniucundam fore, non tantùm quòd in ea, omnia ferè, quæ ad Cymræcæ linguæ naturam optimè intelligendam spectare videbantur, exquisitè et ad amussim explicata reperire queas: verùm etiam quod indè ad ea singula, quæ de carminum cymræcorum ratione ab antiquissimis simul & doctissimis eius linguæ *Bardis*, non paucis abhinc annorum centenis præcepta sunt, cognitionem longè gratissimam decerpere liceat.' This address is dated the 9th July, 1590. Rhese survived the publication about nineteen years; dying in 1609—'his rare parts and curious learning being in a manner buried where he lived,' says Wood. Rhese was also an adept in the Italian language, and published treatises upon it. This volume, when complete, contains 304 pages, exclusively of Rhese's dedication, Prichard's preface, and Rhese's Welsh preface, which follows it. Note; there should be a leaf of 'Emendata.' The present is a sound copy, in old calf binding.

CAMOENS. OS LUSIADAS. POEMA ÈPICO DE LUIS DE CAMOËS. *Paris*. 1817. Quarto.

It is difficult to speak in due terms of commendation of this exquisitely beautiful volume. Nor is its rarity less than its beauty; for it can only be found ('AS PRESENTS') in the cabinets of Kings, Princes, and Nobles, and the distinguished in learning and the fine arts. The Editor, to his immortal praise, was D. JOZÉ MARIA DE SOUZA BOTELHO, formerly Portuguese Ambassador at Paris; and the edition is dedicated to the French King. The printing, the paper, and yet more than either,

the *engravings*—are rich and costly in the extreme. This is probably the first—though I trust it will not be the last—instance of an Ambassador devoting some of the fruits of his yearly stipend to the erection of a NATIONAL MONUMENT — unquestionably ‘more durable than brass.’ Such undertakings reflect lustre upon himself and the country which he represents. Dinners, festivities, balls, and spectacles, are seen—enjoyed—and forgotten! But we have here . . . in the first place, a portrait of Camoens, surrounded by a broad, elaborate arabesque border; the whole brilliant and eminently successful. This is by much the most beautiful engraving in the volume. Gerard drew the head, as he did all the designs; but the exquisitely ornamental portions of the border were supplied from the classical collection, or suggestions, of Visconti. The engraver is Lignon; quite unrivalled in his particular line. To each of the X. Cantos is prefixed a large engraving, eight inches by six and a half; which I am perfectly persuaded could not have cost the liberal-minded Editor less than £200. sterling apiece. These engravings, however, are of very unequal merit; and upon the whole are perhaps too glittering, hard, and metallic—as the chief defect of the French school of Engraving consists, not in want of ability, but in the want of paying sufficient attention to the *surfaces* of things. Their draperies have sometimes the hardness of armour. Every thing seems to have a glazed aspect; and the flesh looks too frequently like marble or brass. It would be an ungracious exercise of critical power to say which were *the worst*; but I will freely own that the two plates attached to the IVth and Vth Cantos, are, of the ten just mentioned, very much the best.

One of these represents the Geniuses of the rivers Ganges and Indus appearing to Emanuel King of Portugal, in a dream. In the background of two mountains, are seen the sinuous courses of the respective rivers. The other represents the Genius of the Cape of Good Hope [the giant Adamastor] appearing to Vasco de Gama; and in a voice of thunder—covering one of the two table-mountains with his right hand, and elevating his left arm above the other mountain—forbidding that navigator to disturb those realms in which he had hitherto reigned sole monarch, undisturbed. His head and his left arm appear to be lost in the clouds. The whole is finely conceived and equally well engraved by *Bovinet*. Yet we must not forget, that Mr. Fuseli, in his representation of the ‘Fertilisation of Egypt, in Darwin’s ‘Botanic Garden,’ has imagined the source of the Nile—in a huge extended figure, with outstretched wings—shadowed in mist, and buoy-

ant midst thunder and lightning—with as much genius, but with less aid from the author. Nor has Mr. Fuseli's pencil met with an engraver of equal power and splendor of execution. Reverting to the volume before us, I shall only further observe, that the subject of the heavy gale (prefixed to the VIth Canto) usually attending the doubling of the Cape—and predicted in vengeance by the disturbed giant or genius—is among the . . . worst efforts of allegoric art. Didot has almost outdone himself in the printing. Had the verses been of the same (or of nearly equal) length with the Roman hexameter, or English heroic, the typographic picture would have been more complete. Mr. Bulmer, in his Milton, (for I have carefully placed and compared the two, side by side) may yet hold up his head . . . almost as high as the Genius of the Cape ! One word more. Let me make honourable mention of the *binding*, by C. Lewis. The volume is in Venetian morocco, with full charged gilt tooling within and without. Such an assemblage of minute, graceful, and exquisite ornament—so perfectly executed throughout—is hardly elsewhere to be seen. In olive-colour morocco : with vellum fly-leaves.

CORPUS SCRIPTORUM BYZANTINÆ HISTORIÆ. Paris. 1642—1670. Folio, 38 vols.

A truly magnificent set ; bound out of sheets, upon LARGE PAPER, in russia binding.

DUGDALE. MONASTICON ANGLICANUM. With Stevens's Supplement. 1665, &c. Folio, 6 vols.

A magnificent copy, upon LARGE PAPER : the third volume being, as usual, inlaid. I believe no instance occurs of this third volume upon large paper, in the same genuine condition as the two preceding. The Supplement of Stevens, in this state, is not uncommon ; but the Dugdale, upon large paper, is so rare, that I cannot at this present moment recollect when a copy was brought to sale. The second volume is in a perfectly genuine state, and many of the leaves have rough edges. In blue morocco.

FRANCHINI GAFURII Laudensis Regii Musici
Publice profitentis, &c. DE HARMONIA INSTRUMENTORUM OPUS. *Impressum Mediolani per Gotardum Pontanum Calcographum, &c.*
1518. Folio.

On several accounts this volume is of a very interesting character. In the first place, Dr. Burney has spoken in the handsomest manner possible of the work itself—which he calls ‘a profound treatise on the theory of harmony, and which was first published in 1480: though the subject is dark and difficult, it was absolutely necessary for understanding the ancient authors.’ *Hist. of Music*, vol. iii. p. 154. In the second place, this copy, of exceedingly fine dimensions, was not only GROLIER’s, but the name of that Mæcenas is introduced in some complimentary verses, or ‘Endecasyllabicks,’ of François Philippe at the end—thus:

In lucem redeunt noui Marones :
In lucem redeunt noue Camœnæ :
Nimirum : Italidas nouus Camœnas :
Mæcenas GROLIERIUS reuisit.

In the third place, Pantaleone Melegulo, of Lodi, (the birth-place also of the author) has written a pleasing but short biography of Gafforio, printed at the end of the volume, from which I observe that Dr. Burney has borrowed the materials of his account of the author. ‘If,’ says Pantaleone, ‘a life spent in labour for the advancement of science, and in a series of laudable actions, can entitle a human being to fame, in this world, and felicity in the next, the claim of GAFFORIO to both seems indisputable.’ He was the son of a common soldier, and was at first intended for priest’s orders. In the fourth place, there are some very curious wood-cuts in this volume, including a *portrait of the author* lecturing to his company. The wood-cutter seems to have belonged to the family of LESIGNERRE, distinguished printers: see their device in *Bibl. Spencer*. vol. i. p. 249. His name was Guillaume Lesignerre, and in his verses, following Pantaleone’s account of the author, he designates himself of *Rouen*. Let him speak for himself.

Magister Gulielmus lesignerre Rothomagensis :
Figurarum Celator. Ad lectorem.

Desine Mirari: si qua mendosa Figura
 Lector: In hoc libro Cernitur esse: Rogo:
 Ingenii Studiiq; mei Complese putau
 Partes: Ast doleo non placuisse Tibi:
 Dum madet ac siccatur (quod nosti) tanta papyrus
 Spargitur: Inuito sæpius artifice: Vale.

The cuts are chiefly mechanical figures, if we except two rows of trumpeters on the reverse of fol. LXIII, and an exceedingly curious allegorical cut on the reverse of fol. LXXXVIII, of Apollo and the Muses, &c. On the reverse of folio cii is the colophon, with the printer's initials and device beneath: to the right of which is a large clumsy wood-cut, explanatory of Gafforio's introduction to the study of harmony.

This fine book, in dark binding, gilt leaves, with the usual ornaments of Grolier on the sides, was doubtless a presentation copy.

HEVELII (I.) *MACHINA CÆLESTIS*. Gedani. Auctoris Typis & Sumptibus. *Imprim. Simon Reineger*. 1673-9. Folio, 2 vols.

The possession of a complete copy of this work (that is to say, a copy with *both* the parts) is no mean subject of congratulation. The work is dedicated to Louis XIV. The expense, when the number of copper-plates is considered, must have been immense; nor does it appear, either from the title-page, or the dedication, that his most Christian Majesty of France gave the author 'an helping hand' in the defraying of the same. Is the figure attached to the plate (Chapter V.) '*De Quadrante Horizontali ligneo*,' and in other similar plates following it, meant for a portrait of some one? The countenance has a good deal of individuality about it, and is upon the whole very pleasing, and skilfully engraved.* Of the copy before us, the second volume, or '*pars posterior*,' is very much the finest in point of size: though both are equally choice for condition. This second part is dedicated to John III. King of Poland. In the dedication, the author tells His Majesty that he presumes to place at the foot of his throne—'*Opusculum hocce sidereum, jam a multis quidem bene annis, Illustrium, et*

* I conceive the engraved title-page to represent the portrait of the author, standing, with a book under his arm. He is in the midst of three other figures. But the finest specimen of figure-engraving will be found attached to the xth chapter, '*De Sextante magno Orichalco*'—wherein we observe a man and woman at either extremity of the instrument. The female is rather elegantly designed as to drapery. Of the above copy the first three in the first volume are fine impressions.

Magnum Virorum hortatu, ac persuasu inchoatum, nunc verò primum, decimo videlicet labente lustro, non sine aliquo diurno, ac nocturno haud leviusculo labore, curâ atque sumptu exantlatum, et successibus secundis ad finem perductum, &c. A fine strain of manly piety runs throughout this dedication and the whole work. The preface follows, comprehending 48 pages. Then seven leaves of complimentary addresses. Next, 840 pages. Then the *iii*d and *iv*th books, with index, &c. 446 pages. A single leaf, being a list of '*Opera Johannis Hevelli divino adspirante numine edenda,*' follows. This is a very desirable copy, in *russia* binding.

MABILLON, DE RE DIPLOMATICA. *Paris.* 1681-1704. Folio, 2 vols.

The presentation copy, upon *LARGE PAPER*, to the great Colbert; to whom this learned and valuable work is dedicated. Bound in red morocco, with Colbert's arms at the back and sides. The library at Althorp boasts not of a nobler volume, in every respect, than the one under consideration. The text, the printing, the paper, the plates—are all worthy of the truly illustrious man under whose auspices they were executed. The supplemental volume, always thin, is in a similar condition and binding.

OPUSCULA GRAMMATICA. *Tubingæ.* 1537. Quarto.

I have affixed the above title to a collection of grammatical tracts, contained in this volume, from Victorinus, Servius Honoratus, Euty-chus, and Servius Maurus Honoratus; of which some are here the *FIRST IMPRESSIONS*. One-half of this volume is however occupied by a collection of pieces of ancient *rhetorical writers*: printed by Froben in 1521. The present sound and large volume (valued at £2.12.6. by Mr. Payne) is bound in what may be called yellow morocco, the leaves not gilt. It had belonged to *DE THOU*.

[**MARLBOROUGH GEMS.**] **GEMMARUM ANTIQV-
RUM DELECTUS; Ex præstantioribus desumptus,
quæ in Dactyliotheçis DUCIS MARLBURIENSIS
conservantur, &c.**

Prefixed to the title-page is a large engraving, in the line manner, by Bartolozzi: from *Plin. Hist. Nat. lib. xxxvii. c. 11*. The above Latin

title is accompanied by a French title, or version ; as is indeed every Latin description of the gems. On the recto of the leaf following the title, we read ‘*Gemmarum Antiquarum Delectus — Choix de Pierres Antiques Gravées.*’ On the reverse, commences the first description, which is always in Latin. After the plate of the gem, succeeds the French translation of such description. This uniformly throughout.

ORDER OF THE PLATES.

VOL. I.

- I. Publii Scipionis Africani Caput Juvenile. Opus elegantissimum. *Stipling.* Very elegant.
- II. Lucii Cornelii Syllæ Caput. *Stipling* ; excellent.
- III. Julii Cæsaris Caput Laureatum, cum lituo et astro. *Line.*
- IV. Marci Junii Bruti Caput. *Line.*
- V. Marci Junii Bruti Caput, cum caduceo et testudine. *Stipling.* Fine.
- VI. Lepidi Caput cum lituo. *Line.* Fine.
- VII. Augusti Caput cum Coronâ radiatâ. *Line.* Very fine.
- VIII. Augusti Pontificis Maximi insignibus induti Caput cum pectore : plenâ facie. *Line.* Fine.
- IX. Marcelli, Octaviæ Filii, Augusti Nepotis, Caput. Opus elegantissimum. *Line.* Very fine.
- X. Liviæ Protome cum Capite laureato, et velato Pectore ; simul Tiberii Pueri prope adstantis Caput, arboris ignotæ foliis redimitum. *Stipling.* Very beautiful.

As this is a short and interesting description, I subjoin it by way of a specimen of the work.

‘*Gemma sane per se pretiosa : sed artificio longe pretiosior. Summa est in Liviæ vultu venustas : neque Tiberio deest dignitas, et virilis pulchritudo, quamvis severitate quâdam castigata. Contracta sunt leviter supercilia : frons etiam obnubila, et parum læta ; tanquam, quis esset futurus, etiam in pueritiâ portenderet. Matris in natum pietas probe adumbrata est : quam tamen ejus temporis poeta nunquam extitisse, neque potuisse, contendit.*

Asper, et immitis, breviter vis omnia dicam ?

Dispeream, si te Mater amare potest.

Turcois, raræ magnitudinis : opere Anaglypho, quod maxime prominet.’

- XI. Tiberii Caput Juvenile. *Stipling.* Beautiful.

- XII. Germanici Togati Protome cum Capite laureato, Facie plenâ, et Figurâ extante, et rotundiori; pereleganti opificio elaborata. *Line.* Very fine.
- XIII. Agrippinæ Majoris, Uxoris Germanici et Caligulæ Matris, Caput laureatum, sub effigie Dianæ, absolutissimo opere perfectum. *Line.* Exquisite.
- XIV. Ejusdem Agrippinæ, sub effigie Cæsaris, Caput elegantissimum. *Line.* Fine.
- XV. Galbæ Caput laureatum. *Stipling.* Feeble.
- XVI. Ejusdem Galbæ Caput. *Stipling.* Fine.
- XVII. Nervæ Togati Protome, cum capite laureato, plenâ facie, Anaglypho opere pulcherrimo, quod maxime prominet. *Stipling.* Meagre.
- XVIII. Ejusdem Nervæ Caput. *Line.* Very fine; but the nose disproportionately prominent.
- XIX. Marcianæ, Trajani Sororis, Caput, elegantissimâ manu insculptum. *Line.* Very beautiful.
- XX. Sabinæ, Hadriani Uxoris, Caput, exquisitissimo opere, a præstantissimo lithographo insculptum. *Line.* Very beautiful.
- XXI. Antinoi Caput, cum pectore velato. *Line.* Beautiful.
- XXII. Caracallæ Togati Protome, Facie plenâ. *Stipling.* Very indifferent: and what artists call 'rotten' in the drapery and back-ground.
- XXIII. Ejusdem Caput laureatum. *Stipling.* Beautiful.
- XXIV. Juliæ Domnæ, Severi Uxoris, Caput pulcherrimum, cum pectore velato. *Stipling.* A very faint impression—and apparently a feeble engraving.
- XXV. Laocoontis Caput. *Line.* Fine.
- XXVI. Semiramidis, vel potius Musæ, Caput cum pectore. *Line.* Exceedingly beautiful.
- XXVII. Minervæ Alcidiæ Caput galeatum: operis egregii. *Stipling.* An exquisite head: but somewhat too feebly executed.
- XXVIII. Phocionis Caput. *Stipling.* Fine.
- XXIX. Jovis et Junonis Capita jugata: utrique collum deest, quod tamen auro artifex restituit. *Stipling.* Very beautiful heads; but wanting in strength.
- XXX. Veneris Caput. *Stipling.* Beautiful in every respect.
- XXXI. Bacchæ caput, pereleganti opificio Græco exsculptum. *Stipling.* Perfectly beautiful head, but the drapery and hair rather want force. The face has nothing superior to it.

- XXXII. Hercules Bibax, stans, leoninâ pelle ad collum adligatâ, et a tergo dependente : sinistrâ manu clavam erectam tenet, dextrâ scyphum. Epigraphe.. ΑΔΜΩΝ *Line.* Fine.
- XXXIII. Bacchus stans: lævâ thyrsus, dextrâ cantharus tenet. *Line.* Exceedingly beautiful; but the head seems a little too large.
- XXXIV. Faunus Tigridis pelli insidens, caudâ acutisque auribus spectabilis, &c. Epigraphe ΝΙCΟΛΑC. *Line.* Beautiful; but perhaps a little too coarse in the back-ground.
- XXXV. Athleta stans, qui dextrâ manu strigilem aversæ cervicis patri admovere videtur; dum sinistrâ sese ungit: juxta mensa cum vel olei vel unguenti ampullâ. Epigraphe ΓΝΑΙΟΥ. *Line.* The most perfect specimen, in every respect, of the talents of Bartolozzi. The figure stands out beautifully in light and shade, and care has been taken to make the back-ground worthy of it. This back-ground is a specimen of the manner in which the others should have been. It is soft, clear, and in beautiful harmony with the figure; which is drawn in better style than the Bacchus of No. XXXIII.
- XXXVI. Mercurius stans: dexterâ manu crumenam, lævâ caduceum tenet; ad pedes Gallus: juxta altare, et cancer superimpositus. *Stipling.* Very much inferior to the preceding.
- XXXVII. Mars stans, armatus. Epigraphe ΜΑΡC VLTOR. *Line.* Beautiful; but the head yet too large, and the effect too feeble.
- XXXVIII. Miles de rupe descendens. Eximii sculptoris Græci opus. *Line.* Exceedingly beautiful; and in Bartolozzi's very best manner.
- XXXIX. Diomedes Palladio potitus cum Ulysse altercatione contendit. Epigraphe ΚΑΛΠΟΥΡΝΙΟΥ CEOΥΗΡΟΥ ΦΗΛΙΞ ΕΠΟΙΕΙ. *Line.* Perfectly beautiful.
- XL. Dei Marini natantes. Epigraphe ΤΑΛΟΥ. *Stipling.* Feeble, and not free from vulgarity of effect; especially in the countenance of the man.
- XLI. Miles vulneratus a militibus duobus sustentatur. *Line.* Fine subject; but somewhat coarsely executed.
- XLII. Miles Militi vulnerato opitulatur. *Stipling.* Beautifully drawn, but the effect is too feeble.

- XLIII. Mulier stolata cum Virgine, quæ lævâ thyrsus, dexterâ cantharus gerit. *Stipling*. Too coarsely engraved for the delicacy of the composition.
- XLIV. Faunus pelle caprinâ ex humeris pendente vestitus, &c. *Stipling*. Fine composition; but should have been line.
- XLV. Alexandri Magni Effigies, cum Equo et Tropæo. Opus elegantissimum. *Line*. Exquisitely engraved.
- XLVI. Æneam a Diomede saxo percussum Apollo conservat. *Line*. Beautifully executed throughout.
- XLVII. Pompæ cujusdam ob Victoriam partam Descriptio. *Stipling*; and perhaps the most successful, of this kind of engraving, in the volume.
- XLVIII. Amazon Amazonem morientem sustinet: juxta Equus. *Line*. Exquisite. This print shews how Bartolozzi could engrave—if he chose.
- XLIX. Fragmen Gemmæ, Bacchi Pompam, ut videtur, exhibens. *Line*. Very fine.
- L. Nuptiæ Psyche et Cupidinis. Epigraphe ΤΡΥΦΩΝ ΕΠΟΙΕΙ. *Stipling*. A fine impression of this well-known subject; but the back-ground is too coarse for the delicacy of the group: and, after all, the engraving is not quite rich and mellow enough for the exquisite beauty of the composition.

VOL. II.

- I. Ptolemæus. *Line*. In parts too spotty and harsh: a fine subject.
- II. Metrodorus. *Stipling*. A coarse and loose effect; but fine head.
- III. Socrates et Plato. *Stipling*. Very coarse and inferior.
- IV. Alexandri Magni Caput. *Stipling*. A grand head, but coarsely and inadequately executed.
- V. Sappho. *Line*. Exceedingly tender and beautiful.
- VI. Phryne. *Stipling*. Beautiful subject—wretchedly engraved.
- VII. Pyrrhus. *Stipling*. Feeble, and coarse back-ground.
- VIII. Unknown Head. *Stipling*. Too dark and coarse. ΚΥΤΛΛΑΚΟ inscribed.
- IX. The same. *Stipling*. Very tame and coarse.
- X. Medusa. *Stipling*. The same.

- XI. Medusa. *Stipling*. Very tame and coarse.
- XII. Minerva, Eutyчис Ægeæi, Dioscoridis filii, opus. *Stipling*. Bad effect.
- XIII. Bacchus. *Stipling*. Very indifferent.
- XIV. Deæ Liberæ Caput. *Stipling*. Fine subject; but executed too feebly and too coarsely.
- XV. Bacchans Fœmina. *Stipling*. The same remark.
- XVI. Mercurius. *Stipling*. Beautiful subject, but poorly executed.
- XVII. Isis. *Stipling*. Very singular, and sufficiently coarse. Bartolozzi now seemed to be growing tired of his task.
- XVIII. Hercules and Iole. *Stipling*. A lovely head of Hercules; but the accompaniments and back-ground are not sufficiently attended to.
- XIX. Brutus. *Stipling*. Very coarse.
- XX. Annibal. *Line*. The finest head hitherto in the volume.
- XXI. Lucius Cornelius Sylla. *Stipling*. Feeble, and inefficient.
- XXII. C. Cilnius Mecænas. *Stipling*. A fine head, but inadequately engraved.
- XXIII. M. Agrippa. *Stipling*. Very coarse and feeble.
- XXIV. Livia Drusilla. *Stipling*. A beautiful subject, but exceedingly ill engraved.
- XXV. Drusus, Tiberii Filius. *Stipling*. Fine head; but too feeble.
- XXVI. Drusus, Germanici Filius. *Stipling*. The same inference.
- XXVII. Antonia, vel Agrippina. *Stipling*. Very fine.
- XXVIII. Domitia, vel Julia Titi. *Stipling*. Very poor.
- XXIX. Hadrianus. *Stipling*. The same inference.
- XXX. Antinous. *Stipling*. Beautiful head; and, upon the whole, worthy of Bartolozzi.
- XXXI. Caput ignotum, Antonini forsan junioris. Inscribed AEΛIOΛ. *Stipling*. Very coarse.
- XXXII. Lucilla. *Stipling*. Beautiful subject; but coarsely and feebly executed.
- XXXIII. Didius Julianus Augustus, et Manlia Scantilla Augusta. *Stipling*. A rich and beautiful subject: but in parts, as usual, feeble and coarse.
- XXXIV. Caput Sirii Canis. *Stipling*. A very fine and striking effort of the burin.
- XXXV. Vaccæ. *Line*. Delicate and beautiful.
- XXXVI. Equi. *Line*. Too harsh—especially the further horse and the back-ground.

- XXXVII. Faunus a Leone interfectus. *Stipling*. As bad, as No. XXXV. is beautiful,
- XXXVIII. Mercurii Templum. *Line*. Very clever.
- XXXIX. Imperator Hostem prosternens. *Line*. Beautiful: in every way worthy of Bartolozzi—by far the best, hitherto, in the volume.
- XL. Coronis. (Apollo et Coronis) cum Corvo. See Ovid. Metamorph. l. ii. *Line*. Still more beautiful; and perhaps equal to any thing in either volume.
- XLI. Cupidines. *Line*. A complete failure.
- XLII. Ganymedes. Epigraphe KOIMOV. *Stipling*. Beautifully drawn, but the grain is too coarse.
- XLIII. Ganymedes et Aquila. *Stipling*. Coarse and black.
- XLIV. Hercules *Λεοντοφονος*. *Stipling*. Very poor.
- XLV. Faunus. *Stipling*. Feeble and inefficient.
- XLVI. Omphale incedens. *Stipling*. A beautiful subject: inadequately executed.
- XLVII. Triumphus. *Stipling*. Interesting subject, and rather better executed.
- XLVIII. Biga. *Line*. Too coarse and black.
- XLIX. Biga. *Stipling*. Very coarse: the same subject, with the near horse mutilated.
- L. Silenus, Tigris, &c. *Line*. Very coarse, and quite unworthy of Bartolozzi.

A tail-piece, in the line manner, concludes the volume: which is in Bartolozzi's true style of excellence: except that the head of the female is too large. The Latin of the first volume of this work was the composition of the late celebrated Jacob Bryan, and that of the second volume, of the late Rev. Dr. Cole, Prebendary of Westminster. The whole is considered to be very pure¹ Latinity. The curious are sufficiently aware of the extreme rarity and value, as well as beauty, of these precious volumes. The present choice copy is bound in yellow morocco. The first volume, divided into separate prints, was sold at the sale of Mr. Wodehouse's books in 1801, for £145; of which, lot xxxii. alone produced £15.4.6. Of the second volume, only twenty-three subjects had been collected; notwithstanding we are informed that Mr. Wodehouse was twenty years in making the collection. *Bibliomania*, p. 591-4.

RICHARDI CROCI BRITANNI Introductiones in
Rudimenta Græca. *Coloniæ.* 1520 Quarto.

I make no question of this being one of the very rarest grammatical tracts of our learned countrymen at the beginning of the xvth century. It is clear that Ant. a Wood never saw the work; but it is probably what he designates as '*Introductiones ad Linguam Græcam.*' '*Elementa Gram. Græcæ.*' See the *Athen. Oxon.*, vol. i. col. 260; where there is a good account of the author, who died in 1558. That he was greatly patronised by Abp. Warham, as Mr. Bliss intimates, is evident from the dedication of this work to him,* and which was doubtless printed abroad before the author had returned from his travels. Croke was a Northamptonshire clergyman (of Long Buckby, within three miles of Althorp), and therefore his work is appropriately found upon the shelves of this library. On the reverse of g üj, in fours, is the colophon thus:

Coloniæ in ædibus Eucharij Ceruicorni,
Anno a Christo nato. M. D. XX. mense
Maio . expensis providi uiri domini Joannis
Lair de Siborch.

A neat wood-cut of St. George and the Dragon on one side, and of St. Jerom on the other side, of the following and last leaf, closes the volume. A remarkably sound and desirable copy; in russia binding.

THUERDANCK. *Nuremburg.* 1517. Folio.

First edition, UPON VELLUM: the cuts uncoloured. A copy, which, in its original binding, must have been exquisite. It is yet a very fine book. Consult for one minute the *Bibliographical Decameron*, vol. i. p. 202. The finest vellum copy of this truly magnificent work is probably that in the Imperial Library at Vienna. *Tour*, vol. iii. p. 529. Mr. Payne had one nearly as fine—in its original binding—but it was imperfect. The present is bound in red morocco, by Kalthoeber.

* 'Vtpote qui possem uideri immensos, quos in me a duodecimo iam anno fecisti sumptus, præter labores plurimos, quos in componendas in rem meam lites impendisti, tantulo opusculo uelle compensare. Sed fidem meam tibi minime suspectam scio, et nunc urgent Chrysostomus tuus in vctus instrumentum latinitati a me donandus, et in Theodori quartum commentarij,' &c.

EDITIONS OF ARIOSTO.

As the Public have been led to expect some account of his Lordship's ITALIAN BOOKS, I am not aware that a better method can be devised, by way of a specimen of such books, than that of submitting a list of those editions of the *Orlando Furioso* of ARIOSTO, to be found in the Library at Althorp, which are printed in the *Sixteenth Century*. To enumerate those in the two succeeding centuries, would be not only to swell the list to an inordinate size, but to exhibit such as are in most of the libraries of collectors of Italian poetry. At the same time it must be admitted, that his Lordship's collection is not yet complete—since it has only the editions of the years 1516, 1527, and 1532; and wants the Giolito impression of 1542. On the other hand, the acquisition of the FIRST and SIXTH impressions (for I consider that of 1530 to be supposititious), together with the *Aldine*, *Giunta*, and the *Porro* editions, renders this collection *unique* in our own country.

It cannot, however, be dissembled, that a critical investigation of the EARLY text of Ariosto, is yet a desideratum of no inconsiderable importance to the lovers of old Italian literature; the more so, as De Bure, Mazuchelli, Apostolo Zeno, Orlandi, and Haym, are generally superficial and incorrect. It is asserted that Ariosto again corrected the text of his poem—even after the edition of 1532, which is allowed to have been put forth under his own superintendence. He died in June, 1533; according to Sismondi, vol. ii. p. 63. It is perhaps not very unreasonable to indulge the hope, that the very able hands which have executed such masterly memorials relating to DANTE, PETRARCH, and TASSO, in two of our most popular critical journals, will be exercised in due time upon ARIOSTO—the most wild and perhaps popular of these four great poets of Italy. It only remains to submit the promised list of most of the earlier and rarer editions of the poet under consideration.

ORLANDO FURIOSO, &c. At the end: *Impresso in Ferrara per Maestro Giouanni Mazocco dal Bondeno adi xxii de Aprile. M.D.XVI. Quarto.*

FIRST EDITION; of such excessive rarity, that I know of no other copy but that in the Royal Library of France. The reader will find a particular description of it in the *Bibliog. Decameron*, vol. i. p. 286. The privilege of the Pope, extracted in the page here referred to, is certainly confirmative of *this* impression being the first; although mention is made of a privilege of the date of the 25th of October, 1515, towards the end of the edition of 1532—described below. Barotti, in his *Life of Ariosto*, thinks, with great probability, that this edition was begun in 1515, and finished in 1516. Consult *Ginguené*, vol. iv. p. 354. The present copy, of which the title-page is unfortunately supplied by ms., affords one of the most brilliant specimens known of the binding of the late Mr. Mackinlay; in dark green morocco.

—— ristampato et con molta diligentia da lui corretto et quasi tutto formato di nvo et ampliato. *Cum grat. et priv. Venet. 1527. Quarto.*

The preceding is within a rude wood-cut border, having, at top, 'PRO BONO'—at bottom, 'MALVM.' A device of bees flying from a hive, with fire beneath, is on the reverse. Then the text, on the recto of the following leaf, numbered 11—as in the first edition of 1516. The leaves are numbered throughout as far as fol. ccviii, which concludes the XLth Canto, and the text: at bottom, we read, in seven lines, '*Finisse Orlando Furioso de Ludovico Ariosto: Stampato in linclita Citta di Venetia Per Madonna Helisabetta de Rusconi Nel. M.D.XXVII. Adi XXVII. De Zugno Regnante linclito Principe Andrea Gritti. Con licentia del ditto autore.*' The register is beneath: On the reverse is the same device as that on the reverse of the title. This copy is in fair good condition: in old calf binding, with red edged leaves. This edition is briefly noticed by Mazzuchelli, but not by De Bure, Haym, or Brunet. The *Ferrara* edition, of the *following* year, is probably only a reprint of the present. Brunet considers it to be a reprint of the edition of 1521. Both conjectures may be true. Consult the note, by Mr. Evans, in the catalogues of Col. Stanley and the Duke of Marlborough.

ORLANDO FURIOSO di Messer Ludovico Ariosto
Nobile Ferrarese Nvovamente da lui proprio
Corretto e d' Altri Canti Nuovi ampliato con
gratie e Privilegii. *Ferrara.* 1532. Quarto.

The preceding title is printed in red capital roman letters (in eleven lines), within an elaborated wood-cut border, composed chiefly of military trophies. The privilege for printing, by Pope Clement VII., is on the reverse; followed by that of Charles V., Emperor of Germany. The poem begins on the recto of the following leaf, A ii, thus:

Le donne i caualier: l' arme: gli amori
Le cortesie: l' audaci ĩprese io canto.
&c. &c. &c.

This is the FIRST EDITION of the ENTIRE POEM (46 Cantos), corrected under the care of Ariosto himself: the preceding edition of 1527 containing only 40 Cantos. This edition is printed in a roman type, in double columns, with a large capital initial, in outline, prefixed to each canto. The signatures extend from A to Z, and a to h, each alphabet being in eights. On the conclusion of the poem, h vj. reverse, we read, in roman capitals, 'Finis Pro Bono Malvm.' On the recto of the following leaf is the profile of Ariosto, cut in wood, within the same border as in the title-page—and perhaps the first engraved head of the poet. On the reverse are two privileges; one from Andreas Gritti, Doge of Venice, dated 14th of January 1527; in which however mention is made of a previous privilege, dated 25th of October 1515. Then follows a privilege of Francis II., Duke of Milan, dated xx. July 1531; at the bottom of which it is intimated, that similar privileges, for exclusive sale, were granted the author by several Italian potentates. On the recto of the following and last leaf is the imprint thus:

Impresso in Ferrara per maestro Francesco Rosso da Valenza, a di primo d' Ottobre. M.D.XXXII.

The register is beneath. Then the device of a hand, from the clouds, with a pair of shears extended over two serpents; of which one has had the tongue cut out, and the other seems to be about to receive the same punishment. The motto, across the clouds, is this: 'DILEXISTI MALITIA SUP[ER] BENIGNITATEM.' The reverse is blank.

The extreme rarity, and great intrinsic worth, of this impression, almost seem to require a description at least as minute as the foregoing. This copy, although not large, is quite sound and perfect; and bound in yellow morocco, by Mackinlay.

ORLANDO FURIOSO con le Notationi di tutti gli luoghi doue per lui e stato ampliato, Come nel Fine de l' opera chiaro si uede. *In Venegia per Benedetto de Bendonis.* 1537. Quarto.

A wood-cut of the head of Ariosto, the same as to the edition of 1532, is below the title: the whole in a rude wood-cut border. A large, and not inelegant wood-cut, with a black back-ground, precedes the text on the recto of folio 2. Each canto is preceded by a small wood-cut of very barbarous art. The poem ends on the reverse of folio 238. Then a leaf of the 'Nottationi delli Loghi.' Another, and the last leaf in the volume, with the colophon and printer's device—the figure of Justice, sitting, with a pair of scales in the left, and a sword in the right hand. The colophon is thus: '*In Vinegia per Benedetto de Bendonis De l' Isella del Lago maggiore. Ne l' Anno del Signore. MDXXXVII. adi primo Marzo Regnante l' Inclito Principe Messer Andrea Gritti.*' A desirable copy; in russia, gilt leaves.

——— *In Venetia per Domenego Zio, &c.* 1539-1540. Quarto.

The portrait of Ariosto, as before, is in the title-page. There are wood-cuts throughout, *copied* after the preceding—but not the cuts themselves. The first cut, however, is here essentially different, and much inferior. The text ends on the reverse of the 246th leaf; with an imprint indicating the edition to have been printed by Pietro di Nicolini da Sabio, in 1540. But, after the leaf of 'Notationi,' &c. we observe, on the following and last leaf, an imprint, of the date of 1539, denoting the impression to have been executed by '*Domenego Zio & Fratelli Veneti,*' having the device of those printers, composed of the letters V. D. Z. F. below, in white, upon a black ground. This is a sound copy; in calf, marbled leaves.

ORLANDO FURIOSO ridotto et ornato di Varie Figure, &c. *Romæ.* 1543. Quarto.

Although published at *Rome*, I suspect this edition to have been printed at *Venice*. The wood-cuts are clearly those of the *Petit Bernard*; and were copied in the edition about to be described. The printer, *Jolito di Ferrarii*, tells us, in the usual strain of rival publishers, that the text of the poet had been ‘oltre modo guasta e lacerata dalla auaritia d’alcuni Impressori: e percio hauendola io non senza infinita mia fatica et spesa in bella e corretta e commoda forma ridotta,’ &c. At the end of the text of Ariosto, are ‘Stanze del Signor Alvi Gonzaga dello Rodomonte a Messer Lvdovico Ariosto’—in two leaves—terminated by the usually received head of the poet, with a sonnet of Ludovico Dolce beneath.* This copy is bound in red morocco.

— ridotto et ornato di varie figure, &c. *In Venetia per G. Jolito.* 1543. Small Quarto.

A beautiful little edition; of which the wood-cuts are singularly spirited—and which wood-cuts were repeated in a variety of editions. At the end is a tract, by Ludovico Dolce, of the Explanation of the words and difficult passages found in Ariosto, with a separate title-page, and the printer’s device. The date of this tract is 1540. Another similar tract follows, concluded by a table or index. This copy is in blue morocco binding. The cuts are copied from those in the preceding edition; but are not absolutely the same. Many are preferable;

* The sonnet is thus :

Spirto Diuin : ne le cni dotte carte

Fra bei concenti al grand Virgilio eguali

Si mostra, mentre al ciel spiegano l’ ali,

Tutto quel, che puo far l’ ingegno & l’ arte

Ei con sonora Tromba in ogni parte

Mando gli honor d’ Enea, chiari e immortali :

Per te i pregi de l’ arme, in nessun tali,

Il figliuol di Milone inuola a Marte,

Orno di lui l’ eterno alto lauoro

Il bel nome Latin : tu con si chiara

Voce, che l’ ode ogn’ un Toscano illustri.

Tal che ’l gran Mincio e ’l Po cinti d’ Alloro

Di tempo in tempo affar di tutti i lustri :

Quel Mantoa esaltera, questo Ferrara !

witness that at the commencement of the fourth canto. Dolce's annotations render it clear that this edition was printed after that at Rome.

ORLANDO FURIOSO. Con molte Espositioni illustrato : In Firenze M.D.XLIII. Quarto.

The title is within an handsome ornamented border, with the device of the Junta lily below. Varchi's address follows. Then the arguments to the several Cantos : next, the table or index, terminated by a fresh portrait of Ariosto, cut upon wood, with the sonnet of L. Dolce at bottom—as before. The whole on 10 leaves, ending on the reverse of A ii. On A iii the text begins, with the cuts of the Roman edition of 1543. The text ends on the reverse of folio 260, numbered, with the head of Ariosto and Dolce's sonnet, as before. In this copy there follows ‘ *Dimostrazione delle comparationi, et altre annotationi nvomamente aggiunte con le citationi de luoghi de l' autore imitati,* ’ &c. printed at the press of Benedetto Giunta in the same year—with two other tracts relating to Ariosto. In the whole, 22 leaves. On the reverse is the same device as in the title of the edition of the text. This copy also contains ‘ *Cinque Canti di vn Nvovo Libro di M. Ludovico Ariosto, i quali seguono la materia del Ffurioso ; di nvovo mandati in Luce.* ’—1546, containing 28 numbered leaves. I consider this edition to be among the *very rarest* of the poem in question. It has escaped all the bibliographers, including Bandini and Brunet ; and was purchased at Rome, by his Lordship, of Petrucci the bookseller.

—— aggivntovi in fine piv di cinquecento Stanze, &c. non piv vedvte, &c. *In Venetia, In Casa de' Figliuoli d'Aldo.* 1545. Quarto.

This may be considered as one of the rarer editions of the Orlando Furioso. Mazzuchelli, p. 1071, informs us, that it is the first edition in which are added the five Cantos subsequently written by Ariosto ; these were communicated to Antonio Manuzio, by Virginio Ariosto, the poet's son ; and he adds, that though they want here and there some stanzas, and the edition contains none of the labours of other authors on the poem, it is nevertheless a very rare one. These five cantos were usually printed in all following editions.' M. Renouard has been less particular in his account of this impression, in the first volume of his Aldine Annals, p. 234, than in his *Supplement*, p. 21 : in which latter

place the notice is curious. He classes it, however, in vol. i. p. 234, among 'the rarest of the Aldine publications.' This edition contains 248 leaves, exclusively of the five cantos; to which must be added 28 leaves, with a separate one for the title, of the supplemental cantos. The present desirable copy, from the Borromeo collection, is bound in vellum.

ORLANDO FURIOSO. *In Vinegia. Appresso Gabriel Giolito, &c.* 1547. Quarto.

With the emendations of Gonzaga. The address of Giolito, as of 1542, follows. The same kind of cuts as before, with a border at each end. At the end is an *Espositione di tutti Vocaboli, &c.* with a fresh title-page, of the same date; concluding with sign. **** vj. Then the *Cinque Canti, &c.* with the elaborate device of the Gioliti; 31 numbered leaves.

———— traduzido en Romance Castellano, &c.
G. Giolito. En Venecia. 1553. Quarto.

Containing all the pieces, with the wood-cuts, as before. A beautiful copy of a rare and most estimable volume; in old red morocco binding, gilt leaves.

———— *In Vinegia. G. Giolito.* 1555. Quarto.

With all the fore-mentioned pieces. A beautiful copy, in vellum binding.

———— *In Venetia. Appresso Vincenzo Valgrisi, nella bottega d'Erasmus.* 1556. Quarto.

Apparently the first with large wood-cuts. The title-page, including the beautiful little head of Ariosto at top, is a masterpiece of graphic art. Following page 556, is a piece, with a fresh title (1556,) and with the twisted snake of Valgrisi—called 'Annotationi et Avvertimenti di Girolamo Ruscelli sopra luoghi difficili et importanti del Furioso,' concluding at C 4, in fours. Then a table, *m, n, o, p*, in fours. An indifferent copy, in vellum binding. Consult Mazzuchelli, vol. ii. p. 1071, in praise of this edition.

ORLANDO FURIOSO. *In Venetia. Appresso Domenico & G. B. Guerra, fratelli.* 1568. Duodecimo.

A beautiful little edition, with cuts after the manner of those of 1543, if not by the same hand. It contains only the text of the poet, in a small neat roman type. A fine copy of this book is however a desideratum in this library.

—— Traduzido en Romance Castellano. *En Venecia Ala Enseña dela Salamandra.* 1575. Quarto.

A fresh set of wood-cuts, very inferior.

—— *In Venetia. Appresso gli Heredi di Vincenzo Valgrisi.* 1580. Quarto.

The same as the edition of 1556 ; with a repetition of the large cuts. In vellum binding.

—— adornato di figure di rame da Gir. Porro. *Venetia, Fr. de Franceschi.* 1584. Quarto.

De Bure has almost compensated for the barrenness of his account of the previous editions of the Orlando Furioso, by the length and particularity of his description of the present ;—which, however, is properly called ‘ *assez belle*,’ by Brunet. The truth is, the copper-plate engravings of Porro are very poor, both in design and execution ; and the test of a perfect copy of this edition is, the possession of the original impression of the 34th plate—which is oftentimes missing, and as frequently supplied by a counterfeit, or the 33rd plate. The head of Ariosto in the beginning is unequal to the first wood-cut portrait of him. Consult De Bure, vol. iii. p. 661. n°. 3397, and Brunet, vol. i. p. 78, edit. 1814. Mazzuchelli, vol. ii. p. 1073. The present copy, in blue morocco binding, belonged to LAMORIGNON ; and therefore may be considered to be in the finest condition.

ORLANDO FURIOSO. *In Venetia. G. Angelieri.*
1585. Quarto.

With a short life of Ariosto. A fresh set of small wood-cuts, of which the first is by far the best. After the Cinque Canti, are 57 leaves of dissertation, chiefly by G. Pigna and Nicolo Eugenio. A table of 16 leaves concludes the volume.

MISCELLANEOUS ENGLISH BOOKS.

I now come to the selection of a few articles in that department where there is a comparatively considerable difficulty; because the choice is greater, and because almost every reader will be disposed to maintain his own, and perhaps an opposite, opinion, upon the propriety of this selection. Be this as it may, I am willing to hope, and believe, that such a list of articles, as is here exhibited, will not be thought unworthy of the treasures by which they have been preceded. To avoid numerous divisions, I have thrown the whole, whether poetry or prose, into alphabetical order.

BACON'S [LORD] ESSAYS. *Printed by Bensley, for*
J. Edwards and T. Payne. 1798. Duodecimo.

One of the *four* LARGE PAPER copies, printed exclusively for the Countess Spencer. To give some idea of the whimsical proportions of this rare volume, it is only necessary to observe that the text is not quite four inches and a half in length, by two and a half in width—while the book measures sixteen inches and a half in length, by nearly thirteen in width—so that we have here literally the ‘cymba in oceano’ of Ernesti, or the ‘river of text in a meadow of margin’ of Sheridan. These four copies were presented by Lady Spencer—one to the late Duke of Devonshire, a second to the late Rev. C. M. Cracherode, a third to the late Mr. James, and the fourth to his Lordship. On the death of Mr. James, his copy was purchased by Messrs. Payne and Foss; and it appears, in a recent catalogue published by them, marked at the price of £8.8.

THE CATALOGUE OF HONOR, or Tresury of Trve Nobility pecvliar and proper to the Isle of Great Britaine. &c. (By THO. MILLES.) London, printed for William Iaggard. 1610. Folio.

This is the costliest work, up to the period of its publication, of any which had been printed upon the subject of NOBLE GENEALOGIES. It takes no notice of degrees of rank below that of an Earl: and is arranged according to the usual method of allotting the counties—whence the titles are derived. The copy under description is upon LARGE PAPER, and ruled in red lines by an ancient hand. It appears to have formerly belonged to an Earl of 'Tankerville,' whose title is inscribed on the reverse of the fifth leaf. Sound and desirable as this copy is, it yet appears, from some memoranda at p. 546, to have been once larger, and to have suffered from the binder, although the date of the binding (in old calf, with arms stamp on the sides) may be nearly coeval with that of the publication. There are some copper-plates in this book deserving of commendation. They shew the different orders of rank, by full-dressed figures, beginning with a Baron—concluding with the Prince of Wales; which latter figure seems here intended for that of PRINCE HENRY.* These figures are about eight inches in height. One large folded plate, representing the King sitting in the House of Lords, follows two previous ones, not folded, in which his Majesty (James I.) is sitting upon the throne. There is something in the style of art which reminds us of *Hollar*. The arms of the nobility are represented by wood-cuts. In the whole, there are 1131 pages—exclusively of the last page of *errata*, the *title*, *dedication*, *address to the reader*, 99 pages of *nobility, political and civil*, and five of a '*peroration or epilogue*.' On the reverse of the last leaf of the discourse on nobility, are two figures, shewing the back and front dress of a Knight of the Garter. This work includes a History of England to the time of Elizabeth. I should add, that the name of MILLES appears at the bottom of the dedication to Cecil, Earl of Salisbury, Prime Minister to King James—a character, whom Sawyer, in the preface to his edition of *Winwood's Memorials*, 1725, labours hard to defend against the attacks 'of all the little wits of his own and succeeding times.' †

* He was created Prince of Wales June 5, 1610.

† Milles's language is quite *his own*, and perfectly '*sui generis*.' It is at times

I do not notice this book so much from its rarity, as from its being the parent of the subsequently celebrated works of ASHMOLE, ANSTIS, and SANDFORD. It is, however, unique of its kind; the production of a man of unquestionable talent; and there is a sobriety, and even occasional splendour, of decoration about it, in the plates, which always render it an object for attainment.

CASTRO, GUILLEN DE,—Some Account of the Life and Writings of. By Henry Richard Lord Holland. 1817. Octavo.

It will be presently seen why this modern, and necessarily not uncommon work finds a place in this catalogue. Below the title, as above, we read 'AN UNIQUE COPY, PRINTED FOR JOHN LORD SPENCER.' It is upon large paper, in russia binding; but in the foregoing designation of the owner of the copy, the printer has obviously erred. The work itself is justly popular. The noble author ('ille si quis alius') may one day be prevailed upon to give us a FLOS POETARUM HISPANORUM. Such a nosegay cannot fail to have a perennial bloom.

DEVONSHIRE GEMS; or Engravings from a Portion of the COLLECTION of GEMS in the possession of His GRACE the DUKE of DEVONSHIRE. (1730.) Quarto.

The late Mr. Beloe (*Anecdotes of Literature and Scarce Books*, vol. i. p. 192,) was supplied with his account of this work from the source whence the present description, or rather narrative, is taken: a narrative, that discloses an act of profligacy and perfidiousness rarely exceeded. It is as follows; from a ms. memorandum in this copy.

'The following Collection of Gems was begun to be formed by William, the third Duke of Devonshire; and enlarged by William, the

quaint and sententious; at others, full, vigorous, and eloquent. Milles seems to have been acquainted with the famous Sir ROBERT COTTON—or at least with his *library*—in its original, rich, and unsophisticated state: 'whose *Private Study* (says he) seems to be the Pit wherein our forefathers laid up and preserved their holy, hidden-fire, and protocols of truth, to sanctifie the vowes of all our Moderne Antiquaries, by the sunshine of these our latter happie daies.' *Machab. lib. 1, Ca. 2.* On revision, it should seem that Lord Spencer's copy was once in the library of DE TROU—as the letters of direction—2 C. P. T. 2. F. 47—are precisely like those usually seen in the volumes of that library.

fourth Duke, who was desirous of having the whole series engraved. He wished the engravings to be the precise representations of the originals. In his search, therefore, he was anxious to obtain an artist, whose abilities were equal to the copying of the Antique, and yet so much under command as not to improve any imperfection of the more moderate, or to fling, on the more beautiful, a cast of style, however admirable in itself, which the gems did not justify.

‘ Such a plan was necessarily attended with difficulty. When an artist has acquired a sufficiently extensive taste to feel the beauties of a work, and to disrelish its faults, it seldom happens that he can induce himself not to remove the defect in his copy. Whether it is that he has an unconquerable antipathy to deformity, or that he fears lest the blemish should be attributed to himself, certain it is that he labours to amend it. It is the same disposition which urges his endeavour to heighten even what is beautiful ; and thus it arises, that in copies by our best artists, we perceive a general resemblance of the original, with a spirit characteristic of their own peculiar manner. It is not surprising, therefore, that some time elapsed before the Duke’s inquiries met with success.

‘ At length, about the year 1724, M. Gosmond, a Frenchman, was recommended to his Grace as well qualified to answer his Grace’s expectations ; and indeed the specimens, which are here collected, place his talents as an artist in a respectable point of view. They possess no inconsiderable share of breadth and simplicity of style, and have the further recommendation of faithfulness.

‘ The Duke, as was natural for a liberal man, evinced his satisfaction by many offices of generosity. But these unfortunately met with no grateful return : perhaps they were even the very cause of ingratitude. For Mr. Gosmond, conceiving that he had so strong a hold of his Patron’s good opinion as to establish himself in the family, relaxed in his attention, and by degrees entered into dissipation. The work now went on slowly, and objects of expense continued to increase on him. His calls on the Duke, therefore, were more frequent, while his claims for patronage were diminishing ; and thus every day forfeiting the esteem of his noble employer, the Duke was under the necessity of declaring to him, when 99 plates were finished, that he had already paid considerably more than the stipulated sum for the whole work ; and, with the hope of obliging him to be more attentive, refused to answer any further demands till the work should proceed less negligently.

‘Meeting with this unexpected refusal, and fearing the impatience of his creditors, M. Gosmond secretly left the kingdom, and carried many of the plates with him. What became of him, after his return to the Continent, is uncertain: enquiries were made, but they proved ineffectual. Probably as no work, bearing his name, has appeared, he died soon after his return to his native country.

‘From this unlucky accident the Duke was frustrated in his purpose; nor was he enabled to make up a few sets for his friends of what even were done. For, either impressions from several of the plates were not taken, or, if they were, they had been carried away by M. Gosmond. It does not appear what the number of plates left in the possession of the Duke amounted to. The Rev. C. M. Cracherode, whose taste and munificence are well known, could never obtain, though he made it an object, more than 101. But the scarcity of these plates may be collected from the following anecdote in Mr. West’s Catalogue of Books: n^o 2790. ‘The Duke of Devonshire’s Cabinet of Gems, by Gosmond, 39 Plates, being all that were engraved. M. Gosmond, a Frenchman, was employed by the old Duke of Devonshire to engrave his cabinet of gems, but when he had gone through the few here collected, he ran away, leaving some plates behind, and carrying the rest with him. What plates came into the Duke’s hands, he favoured me with proofs from: another parcel was purchased in France by the Hon. B. Bathurst, and presented to me by him. A. D. 1730.’

The numbers at the end of the description, refer to a catalogue in the Duke of Devonshire’s library.

LIST OF THE PLATES, IN THE ORDER IN WHICH THEY APPEAR IN THE
COPY AT ALTHORP.

1. Priamus. Ætionis Opus. Corniol. incisum. An intaglio Cornelian. 42.
2. Jupiter Ammon. (Cornelian.) 49.
3. Jupiter Serapis. (Cornelian.) 47.
4. Apollo, by Thesmos. 96.
5. Perseus. 87.
6. Pyrrhus. 79.
7. Head of a Warrior. 75
8. Mercury. 54.
9. Hercules. 97.
10. The Same. (Beryl.) 1.

11. Iole. (Cornelian.) 40.
12. Psyche. 98.
13. The Same. (Garnet.) 21.
14. Medusa. 81.
15. Perseus. (Onyx.) 11.
16. Ceres. 88.
17. Medusa. (Amethyst.) 43.
18. Silenus. 62.
19. Ariadne. (Cornelian.) 23.
20. Priest of Pan. 94.
21. Socrates, by Agathemeros, an intaglio, vide Stosch, n^o 4. (Cornelian.) 36.
22. Unknown Head. (Beryl.) 9.
23. Sappho. (White Cornelian.) 24.
24. Laocoon. (Sardonyx.) 18.
25. Ptolemy Dionusos. (Hyacinth.) 37.
26. Ptolemy Neoteris. (Sapphire.) 2.
27. Triptolemus. 90.
28. Scipio Africanus. 83.
29. Ptolemy the Great. (Onyx.) 39.
30. Cleopatra. 72.
31. Augustus. 69.
32. The same. 68.
33. Mæcenæ. (Cornelian.) 7.
34. Tiberius. (Beryl.) 31.
35. Antonia, Wife of Drusus. (Onyx.) 48.
36. Claudius. (Cornelian.) 61.
37. Nero and Agrippa. (Emerald.) 33.
38. Marciana. (Nearly 5-8ths by 4-8ths inch. Cornelian.) This gem the present Duke of Devonshire lost off his finger. 10.
39. Hadrian. (Cornelian.) 58.
40. Sabina. (Agua Marina.) 45.
41. Marcus Aurelius Ant: by ÆPolian. (Intaglio. Amethyst. See Stosch, n^o 2.) 32.
42. Mask, by Aucteus. (Cornelian.) 34.
43. (Qu. Young Hercules?) (Hyacinth.) 60.
44. Marius. (Sapphire.) 59.
45. Cicero. (Sapphire.) 66.
46. Unknown Head. 71.
47. The Same. (Very fine.) 56.

48. The Same. (Qu. an Apollo—wreath of laurel or bay round the head.) 95.
49. The Same. (Lapis Lazuli.) 6.
50. The Same (a female) by Dioscorides ; very fine. (Topaz.) 12.
51. The Same, (a female) with necklace, ear-rings, and braided hair ; beneath, an eagle, with Jove's thunder, &c. The bird has its wings stretched out, and is in the act of running. Size, 6-8ths by 5-8ths in. 56.
52. The Same. 67.
53. Mariana Russina : vide Gruteri Inscript. p. 433. n° 5. (Red Jasper.) 22.
54. Unknown Head. (Agate.) A female ; very fine. 26.
55. The Same : a female. (Agate.) 6-8ths by 4-8ths and $\frac{1}{2}$. Very fine. 6.
56. Unknown Head ; female. (Cornelian.)
57. Hercules Buphagus Anterotis Opus. Agua Marina incisum. 44.
58. Saturn. (Black Agate.) 63.
59. Venus and Capid. (Nicolo.) 50.
60. Achilles playing on the Harp, by Pamphilus : an intaglio. Vide Stosch, n° 48. (Beryl.) 20.
61. Apollo : standing resting upon his Lyre. (Agate.) 25.
62. The Same, sitting. (Hyacinth.) 62.
63. The Same, standing ; with a branch of laurel. (Onyx.) 41.
64. The Same, standing ; with his Lyre in his right hand. 85. Size of the original not added.
65. Hercules and Antæus : miserably copied. (Hyacinth.) 14.
66. Hercules reposing.
67. Iole. 46.
68. Bacchanalian. 86.
69. Bacchante. (Beryl.) 8.
70. Silenus, with a Lyre. 52.
71. Silenus, drunk, surrounded by Satyrs, &c. 74.
72. Hebe, with the Eagle. 80.
73. Ganymede. 57.
74. Scylla. (Sardonyx.) 17.
75. Unknown subject : a male sitting, a female standing, with an inverted olive branch. Exceedingly beautiful. 75.
76. Unknown subject : man and woman sitting ; the woman veiled as a vestal ; the man is delivering his sword to a third person, standing, who appears to have already received his shield. Both

man and woman, sitting, place their feet upon an ornamented circular base: an inch by $\frac{7}{8}$. 93.

77. Satyr uncovering a Nymph. 92.

78. Cupid turned Fisherman; the figure of Neptune standing, with trident, forms a sort of distance. 76.

79. Unknown Subject. Six figures; with four Corinthian pillars in the back ground. The principal figure is a female sitting; 7-8ths and half by 6-8ths and half. Very beautiful. 70.

80. A Sacrifice. (Cornelian.) 51.

81. Mithras. (Amethyst.) 27.

82. Perseus. (Beryl.) 29.

83. Diomed, by Dioscorides: an intaglio: vide Stosch, n° 29. (Cornelian.) 64.

84. Diomed, by Cnæus. (ΓΝΑΙΟΥ) Black Agate. 38.

85. Glaucus and Diomed. (Black Agate.) 5.

86. Three Warriors. 91.

87. The same Subject. (Nicolo.) No reference.

88. Diomed. Ditto.

89. Hercules, warring against the Amazons. 73.

90. Cupid, bound. (Beryl.) 35.

91. Theseus. 77.

92. Unknown Subject: man standing, looking at his helmet in his right hand. 78.

93. Unknown Subject; female standing, with vase in her hand; a base of a pillar to the right. 89.

94. Unknown Subject: man about throwing a dog with his right hand; standing, in the act of throwing it. 19.

95. A Gladiator, by Cæcas. (Intaglio: see Stosch, n° 21.) 65.

96. Unknown Subject: youth blowing a conch. 99.

97. Female, sitting on a sea-horse: very beautiful. 84.

98. Bull drinking. 15.

99. Bull (Beryl.) 4.

A note of Lord Spencer's says, that Nos. 9, 19, 24, 26, 28, 31, 34, 36, 44, 45, 46, 47, 49, 52, 71, 76, 77, 78, 86, and 89, are wanting in Lord Besborough's copy of this work.

Nos. 1 and 57 are the only engravings to which a printed inscription belongs. Upon the whole, while one regrets the feebleness, and apparent infidelity, of these engravings—executed in a sort of

scratchy, line manner—one cannot but indulge a hope that his present Grace the Duke of Devonshire may avail himself of the superior skill and integrity of *living artists*, in making these GEMS public, in a manner worthy of the exquisite collection to which they belong, and of which they only form a portion.

It is supposed that there are only *four* copies of this work extant; namely, the one in the collection of the Duke of Devonshire, the second in that of the late Mr. Cracherode (now in the British Museum, and containing 101 plates), the third in the Earl of Besborough's collection, and the present—which is bound in dark red morocco.

DIVES PRAGMATICUS. *Imprinted at London in Aldersgate strete, by Alexander Lacy, dwelling beside the Wall. The .xx.v. of Aprell. 1563. Quarto.*

This very curious and amusing little poetical volume is considered to be unique. The title, at full length, is given below.* The author is RALPH NEWBERY; but his name appears to have escaped Ritson. The title-page is succeeded by a poetical 'preface' of three pages, in which an address is made to every class and occupation of men: to

' Al occupations, now vnder the Sunne,'

beginning with the Pope, and ending with

' Al maisters of Musicke, and Iuglers stout,
Al Players and Minstrelles, and the rufling rout.'†

* 'A booke in English metre, of the great marchaunt man called *Dives Pragmaticus*, very preaty for children to rede: whereby they may the better, and more readyer, rede and wryte wares and Implementes, in this world contayned. *Deut.* 23. *Levit.* 19. When thou sellest aught vnto thy neighbour, or byest any thing of him: deceaue not, nor op- presse him &c !' A small wood-cut of a man leading a child, with the word PRO on one side, and IO. on the other, is below. Then the imprint—as above given.

† The burden of the song, in this metre, begins thus :

Al Brewers, Bakers, Butchers and Cookes
Al Printers, Stacioners, and sellers of bookes
Al Poulters, and Pedders, that ryde day and nyght
Al Farmours, and owners, that in Money delyght.
Al Poticaries, Grocers, to me wyll inclyne;
Al Tapsters, Vintners that selleth good wync :

At the end we read: 'And thus endeth the declaration, of the great Marchaunt of the world; called Diues Pragmaticus.' 'Here foloweth the booke, and his callyng of peole to sale of his marchaundyse: with a rehearsall of part of his wares by name.' The poem then immediately follows, on the reverse, in the ensuing strain:

What lacke ye sir, what seke you, what wyll
Come hether to me, looke what you can spye: you bye?
I haue to sell of all thynges vnder the Skye
What lacke you my masters? Come hether to me.

I haue to sell bookes, for men of Deuyne,
And bookes of all lawes, most pleasaunt and fyne:
Of al Artes and Storyes, as men wyll enclyne,
What lacke you Gentylnen? Come hether to me.

I haue inke, paper, and pennes, to lode with a barge,
Inke hornes, and pennours, fine small and large:
Primers and a b ces, and bookes of small charge,
What lacke you Scollers? Come hether to me.

&c. &c. &c.

Al Haberdashers, Pedlers, and makers of pinnes,
Al true Hostellers, and Keepers of Innes.
Al Websters, Weauers, Sheremen and Fullers,
Al Carders, Spinners, and sheepskin pullers:
Al Dyers, Drapers, and Mercers lykewyse,
Al Sylkemen, and Semesters, that I can deuyse
Al Blackesmithes, Bladesmithes, and Glouers certaine.
Al Bag makers, Pursers, and turners of tops,
Al women hosiers, and makers of slops:
Al Coller makers, Ropers, and Turners of dyshes,
Al makers of Nets, and catchers of Fyshes.
Al Pewterers, Tynkers, Glasiers, and Plummers,
Al Lawyers, Proctours, Scriueners, and Sumners:
Al Grauers, Caruers, and Paincters of clothes,
Al Dice makers, Carde players, and swearers of othes.
Al Armourers, Furbushers, and Cutlers also,
Al Costard mongers, that by the way go.

&c. &c. &c.

There are about as many more designations of trades, professions, &c. in the same metre.

I haue fine gownes, clokes, iackets, and coates,
 Fyne iurkins, dublets, and hosen without moates :
 Fyne daggers, and knyues, bags, purses for grotes,
 What lacke you my friend ? come hether to me.

I haue fine peticotes, kyrtels and cassocks,
 West cotes, safegardes, vardyngales and frocks :
 Fyne muflers, and rayles, fine shyrtes and smocks,
 What lacke you gentylwoman ? come hether to me.

I haue partlets, fillets, fruntlets and sleues,
 Fyne napkyns, pastclothes, and gibbets for theues :
 Sylke baskets, fine maundes, and preaty Bee heeues,
 What by you good woman ? Come hether to me.

&c. &c. &c.

I haue ladels, Scummers, Aundyrons and spits,
 Dripping pannes, pot hookes, ould Cats and Kits ;
 And preaty fine dogs, without fleas or nits,
 What lack you my friend ? come hether to me.

I haue fier pannes, fier forks, tongs, treuets and trammels
 Rost yrons, flesh hookes, and buckets for welles :
 Troughes, trayes, flaskets, mortars and pestels,
 What lack you good mother ? come hether to me.

&c. &c. &c.

But there must be some limits to quotation ; and yet perhaps the most interesting stanzas are behind. On the recto of B 4, in fours, the last stanza runs thus :

Honest myrth in measure, is a pleasaunt thyng,
 To wryte and to rede well, be gyftes of learnyng :
 Remember this well, all you that be young,
 Exercise vertue, and rule well your tounge.

FINIS. (q)

Thomas Newbery.

A rude wood-cut, from the Dance of Death, of a nun seized by the King of Terrors, is immediately below. The reverse is blank. This extraordinary little volume was purchased at the sale of the Duke of Roxburghe's Library (see *Bibl. Roxburgh.* no. 3312.) for £30. It is bound in russia, with the Duke's crest on the exterior.

DONNE'S POEMS. With Elegies, &c. *London.*
1633. Quarto.

This volume is rather common than otherwise ; but the copy of it, now under description, was not obtained under the sum of £4..14..6.—from Mr. Payne—owing to the *portraits* with which it is ornamented. There are—1. *The author*, by Marshall—among the prettiest specimens of his burin ; the head is in stipling, the drapery in line : a remarkably fine impression. 2. *The author* in his shroud, by Droeshout—a frightfully whimsical performance, but not very unlike the portrait of Henry IV. of France.* 3. *Sir Henry Wotton*, by Lombart. 4. *Countess of Bedford*, after Pass : (very poor.) 5. *Prince Henry*, by Hole : good impression. 6. *Shakspeare*, with a wreath in his left hand. Eight verses below : evidently a reversed copy, in small, of the portrait prefixed to the folio edition of 1623. 7. *The Author*, by Lombart—common, but a fine head, and beautifully engraved. This desirable copy is bound in blue moroco.

THE DOVE: or Passages of Cosmography. By
RICHARD ZOVCHE Ciuillian, of New Colledge
in Oxford. Sicut Columbæ. *London ; Printed
for George Norton, and are to be sould at his
shop vnder the blacke Bell, neere Temple-barre.*
1613. Duodecimo.

We have here one of the scarcest little volumes in the whole compass of English poetry. It was among the earlier books of the library, obtained by the late Earl Spencer in the purchase of Dr. George's collection. Mr. Perry had a copy ; and Mr. Heber has a third, lately

* There is an exceedingly rare print of Henri IV., also in his defunct state, entitled ' *Le Portrait du Dufunct Roy Henry le Grand IIII. du nom Roy de France et de Navarre en Son Lict de Deuil,*' engraved by Petrus Firens, 1610. The royal body is lying in state, with lighted tapers, &c.—but the fore-shortening is perfectly extravagant and ridiculous, and the monarch's eyes are wide open, fixed upon the spectator. The engraving itself is beautiful. A copy is in this library ; attached to an inlaid copy, in quarto, of a treatise entitled ' *Lettre d'un Gentil-homme a un sien amy,* &c. *A Paris,* 1610,' followed by three other treatises of the same date—relating to the death of Henry. This slender but very precious volume (in elegant blue morocco binding) was purchased of Mr. R. Triphook for the considerable sum of 10l. 10s.

purchased of Messrs. Payne and Foss. A fourth is in the Bodleian library. The contents of it by no means render the rarity of the volume its chief attraction. There is a good deal of very pleasing and very melodious poetry ; and the ‘ *Dove* ’ — the prototype of the *Child Harold*—goes wandering from country to country, describing the properties of the *soil*, the manners of the people, and the characters of the government of those places where she visits. The stanza is uniformly composed of six verses. A dedication, by the author, ‘ to the Trvely Noble, and worthily honoured, Edward Lord Zouche, St. Maur and Cantelupe, of his Maiesties Priuie-Councell,’ follows the title-page. Then some Latin verses by Tho. Lake—and Joan : Harris, N. C. : followed by Richard Yong’s poetical address to his ‘ dearely affectionate friend Mr. Richard Zovche ’—which concludes thus :

Ingenious ZOVCHE, liue thy Verses long,
Fly faire, and far thy DOUE, with her smooth song :
Of thy all-Noble name for Armes long knowne,
These Lettered times haue thee design’d their owne.

We have, next, the following tender poetical address to the author, by ‘ Nic. Stoughton’ of the Inner Temple.

Behold, a miracle, a singing DOUE,
Which sweetly sings, yet sings not sweets of LOUE.
Each studie be her DOUE-house, and each breast,
Which harbours studious thoughts, her gentle neast.

Some Latin verses, by Car. Herbert. N. C. are beneath. The opening of the poem, which is solemn, sweet, and yet somewhat whimsical, shews the religious feelings of the author :

Take wing my Muse, and like that silver DOVE
Which o’er the world new bath’d, did hov’ring fly
The low-coucht Seas, and high-plac’t Land aboue,
Discerne with faithfull, though with fearefull eye,
That what both Land and Sea resounding ring
We may to this All-makers prayses sing.

He who directs the Sparrowes tender flight,
And sees him safely reach the hurtlesse ground,
Guide thee in all thy PASSAGES aright,
And grant thy course be sure, thy resting sound
From Mount of Olives, as from Hill of Bayes,
Blest with the branch of Peace though not of Praise.

And you whose Care our Floating house yet saues
 From sinking in the Deluge of Despayre,
 Whilst with poore feather'd oares she passe the waues
 Of this all-vulgar-breath'd, storme-threatening Ayre :
 Deare LORED vouchsafe with patient looke t'attend
 Her flights both trembling rise, and humble end.

The description of *Venice* is rather poetical.

Bath'd in the Adriatiques farther waue,
 As some faire Sea-nymph, famous *Venice* sits,
 Whom all the prayse which fiction freely gaue
 To Sea-borne Venus, farre more truely fits
 Earths richest Jewell, Beauties brightest starre,
 Mother of Loue, Loue of the God of Warre. *Sign. C 8.*

Speaking of the *Rhine* and *Necker*, he breaks forth :

Now stay you gentle streames, and let that ayre
 Which sweetens your pure waues, refresh my Muse,
 Ne'er may my silence passing by that Paire,
 Which make Earth happy, courteous Heav'n abuse.
 What Loue-taught Turtles onely best expresse,
 Lesse may my Doue adorne, admire no lesse. *Sign. D 2.*

A little farther—we have lines more generally interesting to Englishmen :

Belge's faire Daughters midst these floods remaine.
 Of which with low obeysance some doe bowe,
 Bearing vp *Isabel** th' *Infanta's* traine,
 For whose deare Loue oblig'd in Nuptiall vowe,
 Her coosen *Austrich* from the Church estrang'd,
 His scarlet Bonnet for steele Beauer chang'd.

The rest to Faiths allegiance firme adhere,
 Freed by the Christian Faiths Defendres ayde,
 Her Champions hauing them secur'd from feare,
 And Superstitions strong encroaching staid :
 All vertuous Captaines, most praise-worthy all,
 Braue *Norris*, *Sydney*, *Vere*, and *Vuedall*.

And may not Enuy here my Loue debarre,
 Or *Zouches* name be in my name deprest,

* The Infanta Isabella, married to Albert Archduke of Austria, who became Governor of the Low Countries, and commanded the Spanish Army there ; having quitted his Cardinal's Hat.

Both* you who yet attend the charge of Warre,
And† you whose happy Soules in Peace doe rest,
Deare, Loue-deserving Brothers, ought to be,
By them remembred, not forgot by mee. *Sign. D 3.*

The author thus speaks of the premature and bitterly-lamented death of Prince Henry :

Too soone our IULIAN-STARRE, late Prince of Light,
The sparkling lustre of whose vertuous ray
To Brittain hearts content with shortest night,
Promis'd the comfort of eternall day :
Too soone expir'd, ô worthy long to proue
The World's great Wonder, & his Countries Loue.

Yet like those glistening Emblems neare the Pole,
Still about Earth's Horizon eleuate.
May our Heroicke Princes name controule
The starry orders of this well-rul'd State.
And Brittaines Chariot as the Northern Wayne,
With great *Arcturus* ioyne her CHARLEMAIGNE.
Sign. E 1-2.

The following is the concluding stanza :

As that true Ensigne of th' Almightyes Loue,
 Liuely displayed in the Cloudy Skye,
 The gazers eye astonished doth moue
 To wonder at such strange varietie.
 Rain-bow-resembling London, England's Blisse
 The Heau'ns great Mercy, and Earth's Manuell is.

A prosaic epistle to the reader, sufficiently quaint and dry, concludes the performance. The signatures run A 4, B to E, inclusively, in eights. The present copy is in the most genuine and desirable condition. In red calf, with gilt leaves.

In the new edition of the *Athen. Oxon.* there are copious extracts from this volume, by Mr. Bliss, the editor,—from the persuasion that ‘few will have an opportunity of inspecting the original.’

* William and Allan Zouche

† Henry and Francis Zouche.

OF EUYLL TONGES. *Enprynted at London without Tempel barre In saynt Clementys parysshe by me Julyā Notary dwellynge at the sygne of the Thre Kynges. Quarto.*

Our typographical Antiquaries appear to have been entirely ignorant of this rare piece. The above title, in lower case black letter, is within a border, over three wood-cut figures, very common in books of this period, and similar, in size and character, to what may be seen in vol. ii. p. 534, of the recent edition of the *Typographical Antiquities*. On the reverse of the title, the poem, in seven-line stanzas, begins thus :

With pite moued to my payn I dyd me dres
 To shew y^e peple what do thē most greuās
 I say yl tōges ful of bytter cruelnes
 In this world ther may be no gretter penās
 They be y^e clappers of sorow y^e skorges of vīgās
 These preuy mordrers these cōbero⁹ hel wedes.
 Because of grete myscheef & distroyers of gode dedys.
 &c. &c. &c.

These lines are sufficiently harsh and repulsive ; but the opening of the viith stanza tells us that

Some theues escapen — many trew men be hanged
 It is dayly syn in this worlde rounde
 Faythful people by yl tonges be condempned
 That to vntrouth theyr dedys neuer dyde sounde.
 &c. &c. &c.

In the whole, 4 leaves : each page having a border. The imprint (as above given) is on the recto of the last leaf. On the reverse is Notary's enlarged device ; containing what appears as the second of my fac-similes (in the *Typog. Antiq.* vol. ii.), with the accompaniment of birds and trees, &c. This copy is in a remarkably sound state of preservation ; being bound in old calf, with a border of gold on the sides.

THE FATHER'S REVENGE, &c. By FREDERIC
EARL OF CARLISLE. *London. Bulmer. 1800.*
Quarto.

This is really a lovely volume. It is a present from the noble author to his Lordship, 'as begging it to be understood strictly to confine its pretension to a place in his Lordship's library, to the specimen it affords of superior printing and engraving.' Such are the words of the noble author in a letter inserted immediately after the title-page. All the quarto copies, like this, wherever found, were presents. They are adorned with ENGRAVINGS which do not belong to the octavo impressions; and these engravings, executed in the stipling manner, afford the best specimens with which I am acquainted, of the nature and power of that particular line of art in producing the effect here seen. Such effect is quite perfect. The plates in this volume are indeed sweetly tender and striking. They exhibit too some of the best specimens of Westall's pencil. Mr. Bulmer has neglected nothing to make his department worthy of every thing about the volume. Whether we consider the work, or its embellishments, we may fairly add, that time and money, so devoted, are wisely and substantially devoted. This choice copy is beautifully bound in blue morocco.

FROISSART & MONSTRELET, THE CHRONICLES OF.
Printed at Hafod. 1805-9. Folio, 8 vols.

Translated by the late Thomas Johnes, M. P., and printed at his own press at Hafod, in S. Wales. A beautiful set, upon LARGE PAPER, of a folio form, with a duplicate set of the plates coloured; and bound with great elegance and propriety, by Hering, in Russia. Such a copy has been sold for £150. There were only twenty-five, in this form.

GENEALOGIE OF THE KINGES OF ENGLAND. *Printed
by Gylles Godet. 1560. Folio.*

I consider this publication as one of the greatest curiosities in the early history of the BRITISH PRESS. It was obtained by his Lordship from Mr. T. Sharp, of Coventry, (a gentleman much given to researches connected with ancient art and literature) in the shape of a ROLL—upwards of *forty feet long*: and it was originally made to *turn round*, by means of a wire, within a box, in order that each part might

be separately and carefully seen—as is adopted in the exhibition of play-things to children. It now assumes the more dignified and appropriate form of a folio volume. But the work is in itself rather ‘a marvel.’ It contains brief notices of all our Kings, fabulous and real, from the time of BRUTE to that of *Elizabeth*; but it begins with ‘Noe,’ running down to Eneas and Sylvius (in the whole, 13 subjects), before it reaches Brute: and *every* subject, throughout the whole, is illustrated by a wood-cut half-length portrait of the character mentioned. Each portrait is about six inches in height; and, for the credit of the artist, it must be allowed that these cuts are spiritedly, and some of them ably, designed. The engravings are perhaps a little too coarse; but it is a question worth pursuing, not only *who* was the artist, or artists, but for what an extraordinary sum such a very elaborate performance must have been executed? It is wholly unlike any thing and every thing else which I have seen in the annals of press-work; and in all probability was intended for an ornament to hang round a room, or along a gallery.

I proceed to more essential particulars. The publication commences with an address ‘TO THE READER,’ (by Godet) in 29 lines: in which he tells us, ‘if by chaunce we finde any thyng herein fauty, or not agreeing with some other cronicles, [we are to] vnderstand that the diuersities of the cronicles of our realme, be so great, (especially in thiȝes lōg past) that it is very difficult to make a certaine and true report therof, Not with standīg he has used the helpe of the best Cronicles that have wryttē thereof, and gone so neare to the truth, as to him semed possyble, and has also set forth the pourtraiture of their personages, with their true armes: * also briefly their gestes, and deedes with the yeares of their raygnes and places of their burials, according as he had fōūd mentiō thereof: Beesechyng the [reader] to accept his good wyll, and to receyue thys his laboure in good part: which if he does, it shal not only be the accomplishyng of his request, but also shal ēcourage him hereafter, to vse his little talent, farther. Farewel.’ I believe nothing ‘farther’ is known of the ‘little talent’ of Godet; at which the lovers of black letter lore have reason to weep grievously. The preceding address is printed in a large, lower-case gothic type; evidently worn. The ‘exposition of Noe,’ Cham, Mesraim, &c. follow: each subject having from 10 to 14 lines, in prose, beneath.

* I forgot before to state, that, above the portraits, are the banners and arms of the several kings; supported by a rampant lion; but with Athelstan, the regular coat armour, in a shield, commences.

The xivth subject, as before intimated, is Brute, who cuts a grand figure, with his drawn sword in his right hand. By the side of him is a wood-cut of 'The foundation of the cytie of London. In the subjoined description we gather the date (1560) of the publication. Then follow a line of Kings; of which only Tom Hearne, and sundry other credulous antiquaries, even of the present day, could possibly have any acquaintance.

After King 'Leir,' we have 'Queen Cordeille,' and others: and in a printed note, at bottom, are requested to 'Looke for Reynold Conedags sonne in the great Englishe cronicle;' but of 'Riueall,' another son of Conedag, we learn that in 'this kinges dayes was a great tempest, so that the flyes dyd assaile him by the space of three dayes, and so enuenimed him, that he dyed therwith: also in his dayes it rained blood three dayes, which caused great death amonge the people.' At the end of the account of 'Dunwallon'—the vith following king—who 'was the first king of this land that was crowned with gold: as some cronyclers saye'—and who 'founded S. Paules Church in London, in the which church after he had raigned xl yeares he was buried'—we read the following imprint:

**Imprinted at London by
Gylles Godet dwellynge
in Blacke friers.**

A race of almost unheard of Kings (save by the above mentioned antiquaries) then follows; ending with Cadwallader. Below the preceding kings, 'Cadwallō and Edwy,' is the second imprint, thus:

**Imprinted ad London by Gyles
Godet dwellynge in Blacke Friers.**

Next succeeds, in 13 lines, the following—printed in the same type as the address to the reader. '*Here endeth the raignes of the Brittaines, from the time of Brute to Cadwallader, and then this realme being in great misery, the English Saxons invaded it, and so raigned untill the comming in of willyam Conquerour.*' This new series begins with Athelstan and Egbert, concluding with Harold. Then again, in a similar large lower-case letter: '*Here endeth the raines of the Saxon Kinges: & begineth the raigne of willyam Cōquerour, who slewe the last of the Saxons ligne, & conquered the land: and from whom to our Souueraine lady the Queenes maiestie that nowe is, whom god prosper. Amen.*' With

the introduction of the Conqueror, a species of inspiration possessed the author : in other words, prose is abandoned for—what the author thought—*poetry*. From William I. to Elizabeth, each king is dispatched with two eight-lined stanzas of hobbling poetry. The reader shall judge for himself.

EDWARD THE V.

Edward his sonne next king was he
In the year after Christes incarnation
A thousand four hundred four score and thre
This king came neuer to his coronation
For the duke of Glocester without compassion
Called Richard his vnkle and Protectour
Caused him and his brother in cruell fashion
Secretely to be murdered in London tower

But the manner how these princes were dead
Some say they were buried quick : and some tell
That they were smothered vnder a fether bed
Some say they were drowned in a vessell
But when they came vnto the tower to dwell
They were neuer after seene with mannes eye
Thre moneths this king raigned mē know well
But God knoweth where his body doth lye.

Yet, in spite of his imbecility, Godet must be doubtless enrolled among the British poets in the forthcoming enlarged edition (by Mr. Haslewood) of the *Bibliographia Poetica* of Ritson. The countenance of *Richard III.*, immediately following, is really not divested of the expression of those cunning and ferocious traits of character attributed to that monarch. I question if any Grangerite possesses this print. We go on regularly till we reach *Philip* and *Mary*, who stand facing each other, each with a hand upon a globe. The royal arms above, between them, makes a conspicuous figure ; and it is worth observing that the countenance of *Philip*, though in profile, exactly accords with the usually received portraits of him. The same may be almost said of that of *Mary*. Below the latter we read,

HERE DOOTH OF
QVEENE ELIZABETH
BEGINNE THE PRO
SPEROVS RAIGNE.

WICH GOD VNTO
HIS GLORYE AND :
HER COMFORT LO
NG MAINTAYNE :

The portrait of Elizabeth follows—apparently a very faithful likeness. Both the form of letter and of the verse is now altered ; and five stanzas (in the small roman type) are devoted to her Majesty. Of these, perhaps the last is the most favourable specimen :

Not any language, there is vsde, within Europa land,
But that her highnesse speaks the same, or doth it vnderstand
Within her time the copper coyne, of mettalls base and grose,
Into fine siluer and fine golde, her highnesse did dispose.
So that no Prince there restes alive, what euer as they are,
That with her stampe for puritie may seeme for to compare.
God blesse her with his holy hande, her highnesse Christ maintaine,
King Nestors yeares ifte be his will, long ouer vs to raigene.

Such is the description of this rare and curious chronicle ; which, as far as I have had opportunities of searching, seems to have been wholly unknown to bibliographers ; yet the present copy (unluckily coloured throughout) happens not to be unique ; for within a twelve-month of its acquisition, the choice cabinet of Mr. Grenville was enriched with a fine, fair copy, in a folio form. The present is appropriately bound in russia, by C. Lewis.

A GENEALOGICAL HISTORY OF THE EARLDOM OF
SUTHERLAND, from its origin to the year 1630 ;
written by Sir Robert Gordon of Gordonstoun,
Baronet. With a Continuation to the Year 1651.
Published from the Original Manuscript. *Edin-
burgh, Printed by George Ramsay and Co.*
1813. Folio.

This magnificent volume, struck off upon LARGE PAPER, in imperial folio, (of which the copies were only printed for private distribution) is the gift of the present *Marchioness of Stafford* to the Althorp Library. Her Ladyship is *Countess of Sutherland* in her own right, and this volume was published under her auspices and “ proper costs and

charges." A fine bold portrait of "John Earl of Sutherland, 1669, from an original picture at Dunrobin Castle," faces the title-page. A vignette of the castle of Dunrobin, from the pencil of the noble patroness, graces the title-page. The "Armorial Bearings of the Earls of Sutherland, 1639," is the only remaining engraved ornament. The paper, printing, and style 'of getting up,' are worthy of the intrinsic value of the volume. Such works are sometimes not only highly curious and interesting, but are absolutely necessary to the historian and antiquary, for the satisfactory completion of their historical labours. In the volume before us, we have materials which equally appertain to English and to Scottish history.* This copy is handsomely bound in Russia by Hering.

GERARD'S HERBAL ; by Johnson. 1636. Folio.

A very fine copy, upon LARGE PAPER, bound in two volumes in green morocco. I introduce this book in order to recommend the fine and pleasing portrait of OLD GERARD (of which this copy exhibits a fine impression) in the frontispiece : engraved by John Payne : and further, to notice the very interesting prefix by "George Baker one of her Majesties chiefe Chirurgions in ordinarie, and M[aster] of the Chirurgions of the Citie of London"—one of those critics, whose commendations grace the edition. Baker is here no mean authority—in regard to the talents of Gerard. He knew him well, and, as a professional man, his praise was worth obtaining. Of this author, he says, "he was never content with the knowledge of those simples which grow in those [foreign] parts, but upon his proper costs and charges hath had out of all those parts of the world, all the rare simples which by any means he could attain unto, not only to have them *brought*, but hath procured by his excellent knowledge to have them *GROWING IN HIS GARDEN*,† which as the time of the yeare doth serve may be seene : for there you shall see all manner of strange trees, herbs, roots, plants, floures, and other such *rare things*, that it would make a man wonder, how one, of his degree, not having the purse of a number, could ever

* At page 249, it is said, that "though king Henry the Eight was one of the goodliest persons of his tyme, yet he left by his syx wyffs thrie children only." The author's opinion of Buchanan, in regard to his leaning towards the Earl of Murray, is undisguisedly and freely expressed at page 142. But we look in vain for any interesting, private accounts of MARY herself. At page 139, Holinshed appears to be consulted.

† This garden was where Bunhill Row, Moorfields, now is. His address to the Reader is dated from his house "in Holborn, within the suburbs of London ; 1st. Dec. 1597."

accomplish the same. I protest upon my conscience, I do not think for the knowledge of plants that he is inferior to any : for I once did see him tried with one of the best strangers that ever came into England, and was accounted in Paris the only man, being recommended unto me by that famous man *Master Amb. Pareus* ; and he being here was desirous to goe abroad with some of our Herbarists, for the which I was the meane to bring them together, and one whole day we spent herein, searching the rarest Simples : but when it came to the trial, my Frenchman did not know *one* to his *four*.”

It seems that the study of Botany was not patronised by the *Great*—however popular, or otherwise, it might have been with the public. Baker concludes his preface thus—“ and yet I doubt whether he [GERARD] shall taste of the liberalitie of either Prince, Duke, Earle, Bishop, or publique estate. Let a man excell neuer so much in excellent knowledge, neuertheless many times he is not so much regarded as a Jester, a Boaster, a Quacksaluer, or Mountebanke : for such kinde of men can flatter, dissemble, make of trifles great matters, in praising of this rare secret, or that excellent spirit, or this Elixir or Quintessence ; which, when it shall come to the triall, nothing shall be found but boasting words.” This was rather bold language for “ one of her Majesties chiefe Chirurgions, in ordinarie.” I know not why it is—but, though no “ herbarist,”—I love to linger over the pages of old GERARD, who writes as pleasantly, and as gossipingly, as Master Richard Burton upon Melancholy. Speaking of the “ *Tree Night Shade*,” p. 361 : he calls it “ a rare and pleasant plant ”—“ which groweth not wild in these cold regions ; but (adds he) we have them in our gardens, rather for pleasure than for profit—or any good quality as yet known. It is kept in pots and tubs, in houses during the extremitie of Winter, and is set abroad in the garden in March or April, because it cannot endure the coldness of our Climate.”

SUCCINCT GENEALOGIES of Noble and Ancient Houses, &c. By ROBERT HALSTEAD. London, 1685. Folio.

The excessive rarity of this volume is well known to collectors. It is the scarcest of all works upon noble genealogies, and is supposed to have been limited in its impression, to a very few copies ; probably to not more than *twenty-five*. The “ Noble and Ancient Houses ” herein described, are as follow :—premising, that each house has a whole and a

half title-page. 1. *Alno de Alneto*, two plates, with an half title. 2. *Broc of Shephale*, two plates. 3. *Latimer of Duntish*, two plates. 4. *Drayton of Drayton*, two plates, a third with letter press. 5. *Mauduit of Werminster*, three plates. 6. *Greene of Drayton*, three plates, the rest with letter-press. 7. *Vere of Addington*, three plates; the rest with the letter-press. 8. *Fitz Lewis of Westhoredon*, two plates. 9. *Howard of Effingham*, one large folding plate. 10. *Mordaunt of Turvey*, four plates. After page 697, are nine copper plates of the collateral branches of the house of Mordaunt, preceded by a title and brief account, in the way of avant-propos. I had forgotten to observe that a Dedication* and Preface follow the first general title.

The copy under description, is a very remarkably sound and desirable one, and bound in old calf, with a broad gilt border on the sides. In the fly leaf is the following old ms. entry. 'In 2d. Tome of the Oxford Catalogue of MSS. p. 196, amongst those of H. E. of Petreboros MSS. folio 6333, no. 8. "A large MS. being a Manuscript of the Deeds relating to P. Alno, Vere, Mordaunt and others, being the first draught of a most fair printed book of the family of the Rt. Hon^{ble}. the E. of Peterborough, which his Lordship caused to be collected and printed with the pedigrees, seales, arms, and other embellishments appertaining to that antient noble family, in copper plates, whereof his Lordship caused only about TWENTY to be printed for the use of his Lordship and his Noble Relations." This is in a very large hand, not unlike that of the late George Mason. In all probability that very MS. or "first draught," is at this moment in his Lordship's collection; standing by the side of the printed book.

The late GENERAL MORDAUNT bequeathed his Lordship a folio MS. upon vellum, richly emblazoned with the arms, which had been engraved by Halstead, and in a hand-writing of the latter end of the XVIIth. century. At the top of the title is the following very neatly written memorandum. "This book was given by y^e Right Hon. the Lady Elizabeth Germaine to Anna Maria Poyntz wife to the Right Hon^{ble}. Stephen Poyntz Esq. and Daughter to the Hon^{ble}. Brigadier Lewis Mordaunt third brother to the late Earl of Peterborow, and by Her to her dear Brother Charles Mordaunt Esq. May 20th. 1720." In this MS. the title mentions 'Le Strange of Ampton,' which is not in the printed work.

* To the Earl of Peterborow, Lord Mordaunt, then Lord Lieutenant of the County of Northampton, &c. Halstead begins his dedication in the following quaint manner: "The love and protection your Lordship has ever shown to Letters and Antiquity, has long since demanded some return from the melancholy porers upon wax and parchment."

But it may be material to remark, that this MS. is confined almost entirely to the emblazoning of arms, with brief genealogical and heraldic descriptions. It should seem that the late General Mordaunt had examined his Lordship's copy of the printed work ; for the following letter by him, worth transcribing, is enclosed in it. " The genealogical history of the MORDAUNT FAMILY, now in your Lordship's library, is in better condition, and a more superb book, than any of those in the possession of the Family : which are about *four* in number. This book seems to have been put in a better dress, in order to have been presented to y^e University of Oxford : which, if I understand right y^e Memoranda Document in y^e blank leaf, was so done. The Book sold at y^e Duke of St. Albans sale,* (1796) was the one that always lay on the table, in y^e portrait-room, of y^e Mordaunt family at Drayton, in Northamptonshire: and was brought from thence. This however is only my own conjecture."

" Your Lordship will observe there is no name of any printer in the title-page, from whence we may conclude this edition was printed at a PRIVATE PRESS to prevent surreptitious copys: as I always understood *about twenty only* were printed for y^e use of y^e Family and private donations. This book is very valuable for its preservation, correctness, and chastity of its impression, and an acquisition to any Library. And I am very happy it has found its way to so distinguished a one as your Lordship's. We probably never shall—but I should be curious to know—how this book came into y^e possession of Mr. White:† which is so superior and so select a copy. I have the Honour to be Your Lordship's very obedient Servant,

(No Date.)

OSBERT MORDAUNT."

On the death of General Osbert Mordaunt, son of Charles Mordaunt, to whom this MS. was left by Mrs. Poyntz—the former, by will, left his books, among other things, to William Stephen Poyntz, with a proviso, that Lord Spencer might select, from among them, such as he was in want of. His Lordship selected *this Book*; and a very few other printed ones, of no great value. Mr. Poyntz has also, in his possession, a copy of the printed edition of these Genealogies, which had belonged to General Mordaunt; but which his Lordship did not take, being already in possession of the copy here described—and for which he gave 60 guineas to Mr. White, the late bookseller.

* That copy, inferior to the present, was sold for 56*l.* 14*s.*

† I saw this copy. It was a very sound and desirable one: and was, I believe, sold to Sir M. Sykes, Bart. for fourscore guineas.

But the General's copy is much more magnificently bound than the present ; it being in old red morocco binding, covered with rich gilt tooling.

HORTUS GRAMINEUS WOBURNENSIS :* By **GEORGE SINCLAIR**, Gardener to his Grace the Duke of Bedford. *London.* 1816. Folio.

This is not only a very sumptuous volume, but a very useful and valuable work. In the fly-leaf of the present copy, we observe, from the hand writing of his Grace, that it was a present from the Duke of Bedford to his Lordship. I understand that his Grace has the principal distribution of the copies, as he was at the exclusive cost of the printing of the work : a circumstance, equally redounding to his judgment and liberality. The author is sufficiently grateful, not only for the particular kindness of his patron, but for the aids and helps he has received from the different scientific gentlemen who are occasionally visitors at Woburn Abbey. The plan is excellent of its kind. Every specimen, whether seed or plant, is stuck on with gum ; beneath which the name and property of the grasses are printed. These are always on the rectos of the several leaves : and each leaf is prevented from rubbing against the other, by the insertion of two blank leaves, pasted ; of which the one, coming in contact with the opposite plant, is silver paper. The reverses of the leaves, upon which the plants are pasted, contain more extended accounts of their properties. This magnificent volume is appropriately and splendidly bound in green morocco, by Hering.

HASTED'S HISTORY OF THE COUNTY OF KENT.
1778-99. Folio. 6 vol.

One of the only six copies, printed upon LARGE PAPER. The present copy is indeed of a most splendid description ; as all the ARMS of the principal families, described in the notes or text, are EMBLAZONED by the pencil of an heraldic illuminator. There are several hundred decorations of this kind ; which were charged at half a

* " Or an Account of the results of Experiments on the produce and nutritive Qualities of Different GRASSES, and other plants, used as the food of the more valuable domestic animals : instituted by JOHN DUKE OF BEDFORD. Illustrated with dried specimens of Plants upon which these Experiments have been made, &c."

guinea each. The present work is among the costliest in this Library, and is bound in russia, with gilt leaves.

LISTER'S CONCHOLOGY. 1685. Small Folio.

This copy is precious in many respects. On the first fly-leaf, we read the following memorandum, or autograph:—*'For the right honourable my Lord Marlborough by his most humble Servant M. Lister.'* On the second fly-leaf we observe, with something like pretensions to caligraphy (of which the preceding is wholly destitute), the following memorandum: "*Humphrey Fyshe. This book was given me by Her Grace the Dutchess of Marlborough, Dec. 1720 ;*" and so pleased was '*Humphrey Fyshe*' with the donation, that he inscribed his name again in the engraved title page of the work: but with less attention (which was incorrect) to caligraphical execution. The work itself, or rather, perhaps, this copy of it, presents a beautiful specimen of art; each plate being engraved upon French paper of thin and most delicate texture. What is singular, it should seem that the sisters, SUSANNA and ANN, painted the subjects for 'the amusement of their leisure hours'* and that the plates were engraved at the expense of the brother: a spirited and praise worthy effort! The cabinet of the 'illustrious D. William C.' of the Middle Temple, appears to have supplied the chief materials of the work. The present copy, sumptuously bound in yellow morocco by Hering, cannot be exceeded for size and condition.

MUSEUM WORSLEYANUM.† London. 1794-1802. Folio, 2 vols.

There is an engraved title-page to this costly, distinguished, and exceedingly scarce and high-priced work. Some account of the expense

* The *General Biographical Dictionary*, (Edit. Chalmers, vol. xx. p. 324.) says that this work contains "very accurate figures of all the shells known at the time, amounting to upwards of a thousand." The last plate is numbered 1057. Many of the plates contain two or more subjects. The title page says, "*Sasanna et Anna Lister Figuras pin.*" In the authority just quoted, these are called the author's daughters. In the dedication which follows, these paintings are called "*ludentis otij Tabulas.*" One is almost at a loss to mention a parallel case of thus "amusing one's leisure hours."

† 'Or a Collection of Antique Basso Relievos Bustos Statues and Gems with Views of Places in the Levant taken on the Spot in the Years MDCCLXXXV. VI. and VII. 'Docti rationem artis intelligunt, indocti voluptatem.' Quin. lib. IX. 4.'

and nature of it may be seen in the *Bibliomania*, p. 712. My present object, is a description of the pages themselves. The editor was the late Right Hon. Sir Richard Worsley, Bart. M. P.; whose portrait, in a stippled snail oval form, faces the title-page. An *Introduction* (in English and Italian) of seven pages, follows. Then a list of the *Plates of the Marbles contained in this first volume*,* with a pleasing vignette of 'Apuldurcombe House' at top: these plates appear to be *thirty-six* in number.* One leaf, 'Class I. Antique Basso-Relievos,' follows. The plates, with their appropriate descriptions, ensue, as far as page 100. Each description is translated into Italian. At page 103, the first volume seems to end, with a small plate of the interview of Glaucus and Scylla.

A title-page (the same as before) is prefixed to the *Second Volume*. An address in Latin, of the University of Cambridge to the author—returning thanks for the present of his Book—follows this title-page. Then a prefix, entitled "MUSEUM WORSLEYANUM"—mentioning the favourable reception of the first volume of this work, "by the friends of the Author in 1798." Next, "Observations on Antique Gems:" three pages not numbered, concluding with an antique head in profile. The same in Italian, in the same number of pages, follows. Next, "*Gems, Sculptures, and Views, contained in Volume II.*" These are *eighty-four* in number; the first *thirteen* (with the exception of the very first plate) containing two subjects in each plate. The forty-three plates devoted to the Alto Relievos of the Temple of Minerva, now in the British Museum—and called the *ELGIN MARBLES*—being inserted immediately after page 67. After the last of these plates, comes a half-title: "*Class IV. Antique Gems.*" The pages here begin to be numbered anew, and continue consecutively to page 120—where the second volume ends. This fine work was printed at the Shakspeare Press, in every style of typographical luxury.

A copy of this book has been sold as high as £100. It is a noble monument of individual spirit, taste, and liberality of feeling and sentiment. To criticise the plates, were equally an envious and profitless task. Considering the enormous expense and difficulties of such an undertaking, this production is equally creditable to the classical accomplishments of the author, and to the state of *BRITISH ART*. It abounds with beautiful subjects beautifully executed. The present, like every copy extant, during the life time of Sir Richard, came from its author

* Some plates have two, and some three, subjects.

in the shape of a Gift—and is treasured accordingly. In handsome russia binding.

TREATISE CALLED PARVULA. *Printed by N. Marcant. Without Date. Quarto.*

Probably this little volume is unique. The printer of it no where appears in the *Typographical Antiquities* of our own country. On looking into the recent edition of the work so called, vol. ii. p. 150, it should seem that this was a reprint of what is there designated as LONGE PARVULA and PERVULA; as it commences (*sign. a j.* having no title-page) with precisely the same words, But this edition has only four leaves: ending on the reverse of the 4th, thus:

Here endeth a treatise called puula. For the instruction of childern. Emprentyd by me. Nicole marcāt.

The types of this impression are a beautiful gothic. There are 34 lines in a full page. In calf binding.

PRYNNE'S RECORDS. *London. 1666. Folio. 3 volumes.*

A fine genuine copy, in old calf binding, with marble-edged leaves. This is usually called LARGE PAPER: but till I see a *small* paper copy of the work, I shall be persuaded that every copy is of nearly the same dimensions as the present. At least, every copy which I have seen may be so designated. I am not sure that there are *thirty* copies of this work in existence. Dr. Rawlinson thought there were only *twenty*.

RAPIN'S HISTORY OF ENGLAND; WITH THE CONTINUATION BY N. TINDALL. 1732-47. Folio. 5 vol.

One of the very few copies struck off on FINE WRITING PAPER; with choice impressions of the portraits from Houbraken and Vertue. This copy was purchased at the sale of the library of the late George Steevens: but at a price not below sixty guineas. It is bound in russia, with marbled and gilt edges.

RYCHARDE CUER DE LYON. *Printed by W. de Worde.* 1509. Quarto.

FIRST EDITION. This exceedingly rare book (of which I believe no other perfect copy exists but that in the Bodleian Library,) was wholly unknown to late antiquaries and bibliographers. The authorities mentioned in the note at p. 273, &c. of vol. ii. of our *Typographical Antiquities*, had no knowledge of such an impression: the reprint of 1528 having been considered as the first. Mr. Weber, the late editor of the printed text of 1528, collated by MSS., has observed that ‘the savage meal which Richard made upon the heads of the Saracens, and the feast he prepared for the messengers of Soliman, are omitted in the present edition:’ that is, in the edition of 1528. But it is found in the edition under consideration; and the curious reader may compare Mr. Weber’s text, (*Romances*, vol. i. p. 129-1 : 133,) with the variations which appear in the ensuing extracts. During the siege of Acre, upon Richard’s being sick, and longing for pork, and not being able to find any:—

(But after porke he was alonged
Though all his men sholde be honged
They ne myght in that countree
Neyther for golde nor for fee
No porke fynde take ne gete
That Kynge Rycharde myght ete)

Sign. I iii. rev.

a ‘noble knight’ goes to the steward privily, and tells him to say nothing to any body—but to

Take a sarasyne yonge and fat
And in haste that deed be slawe
And his heed of hym he fawe (*Ibid.*)

The Saracen is taken and slaughtered: and his head is dressed with ‘good powder, spicery, and saffron of good color’—and served up before the King as pork. The King makes a hearty supper of it—eating faster than his carver can supply him with slices—goes to bed, and awakes the next morning cured. Again, on *sign. K. ii - iii*, Richard thinks that neither himself nor his men ought to die with hunger, while they can get a Saracen to feast upon. Indeed the King thus expatiates

upon the superiority of Saracenic flesh to that of even partridge, heron, pheasant, &c. :

Kynge Rycharde sayd I you wraunt
There is no flesshe so nouryssaunt
To none englysshe crysten man
Partryche heron fesaunt ne swan
Cowe ne ox shepe ne swyne
Than is the fleshe of a Sarasyne

Further extracts, from a work so thoroughly known to the curious, and of which such copious particulars have been detailed by the writer mentioned in the preceding page, are wholly unnecessary. The signatures of this edition run from A to Q, alternately in eights and fours. Q has six leaves; on the recto of the vjth of which, is the colophon in six lines—*‘ Thus endeth the story of the noble kynge Rycharde cuer de lyon. Enprynted at London in y^e Fletestrete at the sygne of the sonne by Wynkyn de Worde, prynter vnto the moost excellent prynesse my lady the kynges moder. In the yere of our lorde god. M. ccccc. ix.’*

This copy is in a sombre but sound condition; and perfect, with the exception of the first leaf, which contains the prologue only of the poem. It was presented to his Lordship by the Rev. Mr. Slater, having been found in a very wretched state in the cottage of a poor woman in Lincolnshire. It is now beautifully bound in black morocco, by C. Lewis.

SHAKE-SPEARES SONNETS. *Never before Imprinted. At London, &c. 1609. Quarto.*

FIRST EDITION; of the greatest rarity. This copy cannot be exceeded perhaps for colour and soundness of condition. It has yet an additional (and perhaps a very precious) claim to notice and value. At the end, is the following ms. subscription, in the hand writing of the time: *‘Commendacions to my very kind Ffriend 23: M.’* but by whom, is pure matter of conjecture. This beautiful copy is bound by Roger Payne, in green morocco.

SHAKESPEARE’S WORKS. 1623. Folio.

FIRST FOLIO EDITION. The knowing need not be informed of the price and importance of this impression: yet a tougher question is rarely agitated among bibliographers than ‘as to what constitutes a fine and genuine copy of it?’ After having seen the copy lately

obtained by Mr. Grenville, and that, yet more recently, by Mr. James Boswell,* and carefully examined the present—I am abundantly convinced that this is, after all, but a disagreeable book—as to typographical execution. Every leaf of the present copy was carefully examined by the late George Steevens, for his Lordship; a task, requiring no ordinary skill, as copies of it are sometimes made up from leaves of the subsequent editions. This copy was purchased by Mr. Steevens, at Folkes's Sale. The leaves are, throughout, exceedingly clean. The verses, facing the portrait, are inlaid; which is usually the case: but the two copies before mentioned contain them regularly printed, in the centre of the page. The binding of this copy, by Walther, is worthy of its intrinsic worth. It is in blue morocco, lined on the sides in the Grolier style, and the back is thickly studded with gold in the manner of Roger Payne.

SONGES and SONNETTES written by the late EARLE
OF SURREY, and others. *Apud Richardum
Tottell.* 1567. Octavo.

With the well known small outline portraits, in profile, of Surrey and Wyatt, from drawings in the Royal Collection introduced. In the whole, 117 leaves, with 2 leaves of a table, and a third leaf of the imprint. A fine sound copy, in red morocco binding. Consult Dr. Nott's edition of the Works of Surrey and Wyatt, where this copy is particularly mentioned.

TERENCE, the ANDRIA of. Attempted in English
Metre. Not published. *London.* *Bulmer.*
1814. Duodecimo.

The translator is well known to be Sir Harry Englefield, Bart.: and the 'attempt' does credit to his classical pen. But the present copy is a 'very jewel' of its kind: it being nothing less than 'one of eight

* A name, now requiring the melancholy qualification of—THE LATE. That gentleman died about a fortnight before this portion of my text went to press, and about six months after the publication of the *Shakspeare* (in 22 volumes, octavo) of his late friend Mr. Malone: of which publication he was the Editor. His tribute of respect to the memory of his departed friend, does equal credit to his head and heart. There will not be found wanting a similar tribute of respect to his own memory. Mr. Boswell's copy of the first *Shakspeare* had belonged to Mr. Kemble, the Tragedian; and was purchased at the sale of his library for 120 *l.* It was however *inlaid* throughout, with the above exception.

copies' printed in a FOLIO form—reminding us of the copy of Bacon's Essays, described at p. 164. The usual copies are in the duodecimo form: so that the effect of the one before us may be easily conceived. It was a present to his Lordship; all the copies extant being distributed as presents. But, although well and neatly printed, upon paper of the best quality, there is a failure of effect as a *typographical picture*—which arises from the body of the text being perpetually broken in upon by the short speeches of the Dramatis Personæ. The present copy is very handsomely bound in russia.

TURNER'S HERBAL. *Printed at Cologne.* 1568.
Folio.

The most celebrated Herbal before Gerard's, was that of WILLIAM TURNER, Dean of Wells, and Doctor in Physick; which was printed at *Cologne*, by *Arnold Birckman*.* To be perfect, it should have three parts—as is the copy of it in the library under description. As a confirmation of the very low ebb in which the study of Botany was, at the period of Turner's publication, the author, in his dedication of it to Queen Elizabeth, tells her Majesty that 'he is able to prove by good witnesses, that he had, above thirty years ago, written an Herbal in Latin, wherein were contained the Greek, Latin, and English names of so many herbs and trees as he could get any knowledge of, even being yet fellow of Pembroke Hall, in Cambridge, where, as he could learn, [was] never one Greek, neither Latin, nor English name, even amongst the Physicians, of any herb or tree—such was the ignorance in simples at that time!' &c. In the earlier part of his dedication, he mentions an anecdote relating to the Queen worth repeating. 'As for your Knowledge [meaning the Queen's] in the Latin tongue, eighteen years ago, I had, in the Duke of Somerset's

* I subjoin the full title, from an earlier edition, of the date of 1562; with the note attached — from one of the catalogues of Mr. R. Triphook. — 'Turner's (William) Herball, wherein are conteyned the Names of Herbes in Greke, Latin, Duche, Frenche, and in the Apothecarie's Latin, and sometyme in Italiane, wyth the Vertues of the same Herbes, wyth diverse Confutations of no small Errours, that men of no small Learning have committed in the intreatinge of Herbes of late Yeares, Part second, with figures of the plants, black letter, in fine condition, very rare, 15s. *Cologn.* MDLXII.'

'Dr. Turner, who was born at Morpeth, was unquestionably the earliest writer among us that discovered learning and critical judgment in the knowledge of Plants.'—*Pulteney*.

Dr. Bulleyn also observes, 'That Dr. Turner's Book of Herbs will always grow greene, and never wither as long as Dioscorides is held in mind by us mortal wights.'

House (being his Physician at that time), a good trial thereof—when, as it pleased your Grace to speak Latin unto me: for although I have, both in England, low and high Germany, and other places of my long travail & pilgrimage, never spake with any noble or gentlewoman that spake so well and so much *congrue* fine and pure Latin, as YOUR GRACE did unto me so long ago.' &c. Possibly it may be answered, that this is only the language of a *dedication*. But Elizabeth certainly knew Latin well, and spoke it fluently. Turner, at the end of his dedication, talks of intending to 'set out a book of the names and natures of FISHES that were within her Majesty's dominions.' Qu. Did he do so? I suspect not—for he then talks of having 'rest and quietness in his old age, & defence from his enemies.'—besides 'sickness.' Had such a work been accompanied with wood-cuts, of equal merit to those in the Herbal here noticed, it would have been equally valuable and curious.

ILLUSTRATED WORKS.

As a splendid termination of this 'CONCISE VIEW OF THE ALTHORP LIBRARY,' I have thought it would not prove unacceptable to make mention of a few Volumes which are enriched with the efforts of the *Pencil* or *Burin*; and accordingly the reader is here presented with a list of such works as bear a more peculiar character for costliness of decoration — in the Library under description: commencing with a volume which is entirely destitute of text, but which has long been an object of admiration with the visitors at Althorp.

VOLUME OF ORIGINAL DRAWINGS, BY PETER BRUGHEL; called, BRUGHEL'S COMMON PLACE BOOK.

This exceedingly precious and amusing volume was purchased abroad, by the late Earl Spencer, for the sum of one hundred guineas; a price by no means beyond its merits: for a more admirable 'Liber Veritatis,' of its kind, does not grace the shelves of any Collection. It consists of a series of water and body-coloured drawings (100 in number, and measuring about 6 inches by 4), after nature; which are of a great diversity of character, and of an equal fidelity of execution. *Figures* are the chief subjects of composition: all ranks, orders, and occupations, from the prince to the peasant, are here delineated; and especially the amusements, pursuits, and occupations of the lower orders of society. These subjects are in the form of vignettes: spiritedly composed, and the greater number of them vividly coloured. Their state of preservation is almost perfect. Although I cannot pretend to describe each of these performances, yet I cannot reconcile it to myself to withhold from the reader a brief account of a few of the more elegant and elaborate, or which have the greater interest, in shewing the *characters*, and exhibiting the *manners and customs*, of the day.

The *fourth subject* presents us with a very pleasing delineation of a *Horse exercising in the Ring*: the man is clothed in scarlet, relieved and enriched with gold. He wears a yellow and a red feather in his

hat; his saddle is green cloth, bordered with gold. It is a gray horse; and four horsemen are seen in the back ground, beyond the ring.

Shipping and *Soldiers* succeed. At no. 10 we have a representation of the diversion of shooting at a bird fastened to the end of a long pole; illustrative of the old game of the *Popinjay*. No. 11 is a procession; and no. 12 has the word LOUVEN (probably meaning the city of Louvain) above a procession of a Prince and Princess of Orange, with attendants—beautifully executed—especially the countenance and drapery of the Princess. The *Prince* [Prins] follows—very spirited: but the figures are on a smaller scale. We pass on to no. 16, ‘*Ridder*’—in which the exercise of *tilting at the ring* is most spiritedly exemplified. The ‘*Collonel*,’ which follows, is an admirable specimen of a small whole-length. The *Game of the Ball* is minutely and curiously represented; as well as the *Game of Shuttlecock* in no. 20 of the series. This subject is again represented at no. 22, but with less grace. The *Rabbit-catcher*, no. 25, cannot be exceeded. It is literally ‘*ad vivum*.’ *Catching of Birds* with the broad perpendicular net (no. 26): and with the flat horizontal net (no. 28) are charming little pieces of composition, especially the latter. *Playing at the Shuffle-board* (no. 29) might call aloud for a graphic representation of it.

Let us continue the series of SPORTS and PASTIMES; and regretting that there should be no representation of *Hawking*, as there is of *Hunting*, (no. 27) let us delight ourselves with the representation of our old and favourite game of *Hockey*—which forms no. 31 in the series before us. The *Astronomer*, *Scrivener*, *Painter*, *Engraver*, and *Sculptor*, form a charming little group, in one piece, at no. 33. Perhaps the *Painter* is a portrait of Brughel himself. Costumes and occupations, in civil life, succeed: many of them strikingly executed. Rural occupations follow. The river scenes are, many of them, natural and simple; but at no. 67, there commences a series of *characters* quite original—and many of them with all the raciness of the Flemish school: such as our *Wilkie* might more than endure. They consist of *Dwarfs* dancing, *Posture-masters*, and various *Games* peculiar to the Low Countries.

The drunken, and somewhat low-lived scenes, which follow, are equally happy of their kind. Various *Trades*, among which an *Apple-woman* and a *Ratcatcher*, are particularly worthy of notice, are next represented; and the concluding leaves are devoted to occupations or occurrences upon the water and on the ice. The *Fishermen*, at no. 87, make a pleasing little vignette: the *woman crying fish*, in the following

number, is quite admirable; you might almost fancy that you hear her voice, though you cannot commend her beauty. Nor is the *Fisherman*, at no. 90, less characteristically imagined and finished. At no. 91 commence the *Ice-scenes*, nearly all full of wit and drollery. One of them (not quite the last) of a quiet cast of character, represents our favourite game of *Hockey* again. The man and woman tumbling, in the *following* subject, is perfectly humorous; and divested of that grossness which we sometimes see in similar subjects by the Dutch and Flemish masters.

This precious volume is bound in red velvet; each drawing having been mounted within a neat gilt border, and inlaid upon a gray and appropriate coloured paper. It is preserved in a green morocco case, and is placed at the extremity of the Long Library, among the books seen between the pillars in the foregoing view.

THE HISTORICAL PLAYS OF WM. SHAKSPEARE.

5 vols. Folio. *From the superb edition printed at the Shakspeare Press for Messrs. Boydell and Nicol.*

It is now eleven years ago since a sketchy account of the magical embellishments of these sumptuous volumes was introduced in the pages of the *Bibliomania*, edit. 1811; and a repetition of the view of their contents has only confirmed me in the truth of the sentiments before delivered.* Leaving therefore the expressions of general admiration to the note below, I proceed to make the reader acquainted with the leading features of this ILLUSTRATED SHAKSPEARE—which has obtained so deservedly an established reputation in other countries besides our own.

The thought of confining the illustration of our Bard to his *historical plays*, was certainly most happy; because the characters introduced,

* ——— ‘an illustrated Shakspeare in the possession of Earl Spencer; which owes its magic to the perseverance and taste of the Dowager Countess of Lucan, mother to the present Countess Spencer. For sixteen years did this accomplished lady pursue the pleasurable toil of illustration; having commenced it in her 50th, and finished it in her 66th year. Whatever of taste, beauty, and judgment in decoration—by means of portraits, landscapes, houses, and tombs—flowers, birds, insects, heraldic ornaments and devices—could dress our immortal bard in a yet more fascinating form, has been accomplished by the noble hand which undertook so Herculean a task—and with a truth, delicacy, and finish of execution, which have been rarely equalled!’ p. 667.

the events in which they were engaged, and the places which were the most remarkable scenes of their transactions, were capable of being judiciously represented by means of portraits, or of local transcripts. On the other hand, let us only take up the *Tempest* and the *Midsummer Night's Dream*, and ask how such exuberant and wild creations of fancy could be represented with any thing like sobriety, or even an approach to truth, by means of the pencil? The historical plays are therefore, for the reasons just assigned, the proper foundation of an Illustrated Shakspeare.

The work under consideration begins with the earliest, in chronological order; namely, that of King John. Each of the five volumes contains two plays; and accordingly KING JOHN and RICHARD II. will be found to occupy the first volume. Before the volume is opened, the visitor will not fail to notice its exterior embellishments: each volume being bound in green velvet, with silver-gilt clasps ornamented in the Gothic style, and with the cognizance of the particular monarch whose deeds the poet describes.

VOL. I.

It so happens that the first volume contains two of the most beautiful specimens of the skill of its late noble Illustrator; namely, the portrait of *Shakspeare*, and that of his patron the *Earl of Southampton*. The portrait of the Bard is taken from the late Ozias Humphreys's copy of the supposed original, belonging to the Duke of Chandos; that of his patron from the fine original oil painting in the gallery at Althorp, by Mytens. Many of the heads here are necessarily borrowed from printed authorities; namely, from Montfaucon and Mezeray; and some from illuminations in old MSS. at Lambeth and the British Museum. Among the portraits in *Richard II.* those of *Thomas of Woodstock, Duke of Gloucester*, from a curious portrait of Lord Onslow's, collected by the Speaker Onslow, and *Robert de Vere, Duke of Ireland*, from an old portrait of Lord Orford's, considered by him to be original—are to be particularly distinguished. In this play are also several illuminations, chiefly from the treasures contained in the British Museum: but there is one subject, representing *Northumberland's parley with King Richard*, which is composed by Lady Lucan herself—‘the only falsity (says she) in the book: therefore I put my initials to it, not to deceive. I wished to try an illumination of my own: the costume is true.’ Thus, indirectly, has an additional interest been excited by this embellishment.

VOL. II.

HENRY IV., *First and Second Parts.*

The decorations commence with a copy of an illumination of the Coronation of the King, from a MS. in the British Museum: followed by a portrait of Henry, from a picture formerly belonging to Lady Francis Coningsby, and now to the Earl of Essex, her descendant, by whom it has been removed from Hampton-Court, in Herefordshire, to his seat at Cassiobury, in Hertfordshire. The red rose and portcullis, emblems of the Lancastrians, soon strike us among the vignette-embellishments. Among the portraits to this first part of Henry IV. that of *Archibald the Black, Earl of Douglas*, has very considerable merit; but the original whence it was taken, seems to have been forgotten—from a ms. memorandum by the illustrator. The Second Part commences with the *Shakspeare Jubilee Medal*, introduced in the title; and amongst the portraits are those of *Sir William and Lady Gascoigne*, from an illumination in the British Museum; *Prince of Wales*, afterwards *Henry V.*, from the same. Among the more striking vignettes, are serpents destroying poppies (p. 53), a forked radish (p. 67), a — pye and tankard on a table (p. 102), and monkeys playing with a royal mantle (p. 121).

VOL. III.

HENRY V. HENRY VI., *Part the First.*

Among the portraits, those of *Henry V. and his Queen Catharine*, from ancient illuminations, are the most striking. The vignettes are numerous; that of *Creil in Picardy* (p. 41), was copied from an old print given to Lady Lucan by the celebrated, but unfortunate, Mons. Bailly, Mayor of Paris. The *Battle of Agincourt* (p. 92) is taken from an illumination in the Archiepiscopal library at Lambeth.

The frontispiece to the First Part of *Henry VI.* is a copy of the façade of what was once known as the Shakspeare Gallery; of which the late Banks was the sculptor. The cognizance of the monarch is the Leopard. Here is a portrait of the historian *Froissart*, from the original in the collection of the late Mr. Johnes. At page 36 is a marginal decoration or device of the Bear and ragged Staff, the cognizance of the famous Earl of Warwick; and at page 40, is a marginal ornament of the *Rising Sun*, the device of the Yorkists; assumed when these latter 'only looked for the throne at a distance, but hoped'—to

borrow the language of the Designer. This volume contains several choice portraits taken from illuminations, &c. among which are recognized the portraits of *John Duke of Bedford, and his wife the Duchess*, from the celebrated Bedford Missal. Here is also (p. 95) a portrait of Joan of Arc, (together with a view of her prison at Rouen*) from 'a very old original portrait brought to England by Sir ——— Smyth, the grand coustumier of England in the time of Henry VIIth, and still in the possession of the Smyth family. 'She is described (says the ms. note of Lady Lucan) on her trial to be exactly so dressed.' This, and the previous portions or parts of volumes, conclude with a vignette of naval trophies, emblematical 'of the naval success with which God was pleased to bless his Lordship's efforts, when at the head of the Admiralty.'

VOL. IV.

HENRY VI. *Parts Second and Third.*

The two portraits in this volume, of *Margaret of Anjou*, and *Humphrey D. of Gloucester*, have very great merit; and are from interesting originals: in the possession of the late Lord Orford. Many of the vignettes (especially that at the beginning of Act. II. Scene I.) are exceedingly tasteful and striking. The conclusion of the play, has a vignette of the *Battle of the Nile*, surrounded by the George and riband.

The Third Part presents us at the opening with the *Antelope and Swans*, the cognizance of Henry VI. with a vignette of white roses above red; with a dagger below. The portraits of *Edward IV.* and his Queen *Elizabeth Woodville*, (from originals at Cambridge) are very striking. The coronation of King *Edward IV.* is from an illuminated MS. in the British Museum, and the portrait of *George Duke of Clarence* is from an old picture in the possession of the present Marquis of Hastings. The vignette attached to Act. IV. Scene I. has great merit: but more particularly in the whole of the composition of the last vignette, being an "Altar to the success of patriotic Labour."

VOL. V.

RICHARD III. HENRY VIII.

The most splendid and successful of the labours of the noble illustrator, seem to have been reserved for the execution of the last volume—

* Views of this prison may be seen in the publications of Millet and Cottman.

which literally, from one end to the other, is in a blaze with gold and radiant colours. The plays themselves are highly favourable for such extension of illustration. That of Richard III. displays on the exterior, the cognizance of the boar. The interior commences with the arms of his lordship. The half-title exhibits a pleasing vignette of the white boar trampling upon the red rose. The margin at the beginning displays the white rose, gilded like a sun. The portraits are numerous. That of *Richard*, from an oil painting in Kensington Palace, is executed with great vigour and intelligence. Those of the *Countess of Richmond*, *Mother of Henry VII.* *Jane Shore*, and the *Lords Derby* and *Stanley*, are also beautifully executed. There is a very singular one of *George Duke of Clarence*, 'cut out of a very old wainscot in Audley End Palace, and now in the Marquis of Hastings's collection.' At page 40, is the well known illumination of *Edward IV. with his Queen and Prince*, with *Earl Rivers*, and a Priest (absurdly called *Caxton*—our first printer) kneeling and presenting a book—which has been most faithfully copied in Walpole's *Anecdotes of Painters*.* The events relating to the battle of Bosworth Field, are represented in several very interesting vignettes. The concluding vignette, reverses, in a very striking manner, the triumph of the white boar in the first. The red and white roses are joined together upon an altar; and the boar lies dead at the base of it, stricken with a sword.

The half title of *Henry VIII.* is one of the most magnificent precludes imaginable, to the embellishments contained in the ensuing pages. It specifies, in print, the illustration of the historical plays of the bard, by MARGARET COUNTESS OF LUCAN; and the ornaments in gold and various colours, by which it is surrounded, are executed in the purest taste after the models of the time of Henry VIII. The arms of Lady Lucan are in the centre at bottom, within the lozenge, indicative of her widowhood. We observe a pair of spectacles on one side, and a pallet with brushes, on the other; denoting that the aid of the former was resorted to towards the completion of such a long-protracted labour. The talents of the noble illustrator, seem, without compliment, to have increased with her declining years. The pages of this portion of the work are filled by double the number of embellishments contained in some of the former.

* Consult also our *Typ. Antiq.* vol. i. edit. 1810. A duplicate copy, in colours, of the above illumination, appears in the *Dictes and sayinges of Earl Rivers*, printed by Caxton, in the library in St. James's Place. See *Bibl. Spencer.* vol. iv. p. 217.

The portraits first claim our attention. Those of *Catherine Howard*, *Catherine of Arragon*, *Anne of Cleves*, two of *Wolsey*, the *Bishops of Winchester and Rochester*, *Anne Boleyn*, the *Dukes of Suffolk and Norfolk*, *Dr. Butts*, *Lord Chancellor Audley*, and *Sir A. Denny*, have, in particular, the brilliancy and finish of highly wrought miniatures. Others, less elaborate, from the comparative rudeness, are not less interesting from the authenticity of their originals. Nearly the whole are from oil-paintings. The two Queens of Scotland, *Margaret and Mary*, are also here; as are *Philip II.* (from the original at Althorp) and *Mary, Queen of England*. The *Vignettes* are well worthy of their graphic companions. That at the end of Act I. is perhaps the most exquisite of the whole. It is a view of Hampton Court Palace, surrounded by a crimson mantle, to which nets are attached, and which nets are supported above by flying children, one of whom is almost entirely covered by a cardinal's hat. The vignette of two cornucopias in Act IV.—from one of which roses fall, and from the other thorns and the axe—(alluding to the sudden elevation and as sudden downfall of Anne Boleyn), is exceedingly happy and impressive. One page represents three portraits of Elizabeth; one in infancy, the other in maturity, and the third in old age. But there is not room for further enumeration; and I hasten to the colophon—which is sufficiently impressive, and which is illustrated, in turn, by a drawing, in sapia, of the portrait of Lady Lucan, in her 66th year; attended by GENIUS, AFFECTION, and PERSEVERANCE; executed by her daughter, Lavinia, the present Countess Spencer. The words of the colophon are these:

MARGARET

COUNTESS OF LUCAN

ÆT. SVÆ LXVI.

GENIUS

AFFECTION

AND

PERSEVERANCE

RECORD THE COMPLETION
OF THIS BEAUTIFUL WORK,

HAPPILY CONCEIVED,
CORDIALLY UNDERTAKEN,

AND

ZEALOUSLY PURSUED.

BEGUN IN MDCCXC.

FINISHED IN MDCCCVI.

VOL. I.

D d

Such is the account, limited and inadequate as it is, of perhaps the most splendid copy, in existence, of any portion of the printed text of OUR IMMORTAL BARD. The beauties of the pencil are worthy of the celebrity of the text; and when every other memorial of the talents of HER, by whom this splendid monument was achieved, shall have passed away, THESE VOLUMES will transmit the name of BINGHAM to posterity, in a manner worthy of the antiquity of that family. And let it not be forgotten, that such labours as THESE, exalt rank and ennoble virtue.

THE PLAYS OF WILLIAM SHAKSPEARE. Edited
by GEORGE STEEVENS. 1793. Octavo. 15 vols.
in 18 vols.

Some slight mention of this very extraordinary copy has been made in the pages of the *Bibliomania*, 1811, 8vo. p. 171. The present is the proper place to enlarge somewhat upon its peculiarities and value. In the first place, this is one of the *twenty-five copies only* upon LARGE PAPER. In the second place, it was the editor's *own copy*, and was bequeathed by him to its present noble owner, enriched and enlarged by a profusion of RARE PRINTS and DRAWINGS of the editor's own selection and introduction. In the third place, it has continued to receive *Illustrations*, of the like nature, since it has been in the possession of his Lordship, to an amount, in value, even twice as great as that at which it was estimated, when it came into his Lordship's possession. Need I therefore add, that this octavo set of our immortal Bard may be considered UNIQUE in almost every sense?

To give a particular description of the contents of such a set of volumes, would be to write a catalogue of almost every rare graphic embellishment capable of being introduced within the pages of an octavo SHAKSPEARE. Suffice it therefore to observe, that these 'embellishments,' consist not only of PORTRAITS of the contemporaries of our Bard, as well as of the Bard himself; but of commentators and editors of his works; of players of his characters; and of the numerous persons of all descriptions mentioned in the notes to this edition. Nor are the heads of the principal characters themselves, (especially of the historical ones) wanting to render the series complete. There are also plates of *places* and of *events* described; and of each of these, nearly all the *varieties* which claim any pretension to authenticity. In short, this

copy is replete with some of the most exquisite and precious treasures, which belong to an ILLUSTRATED SHAKSPEARE. These treasures afford a perpetually varied source of amusement, both from the commodiousness of their form, and from the facility of access (by means of an index written by its late, and enlarged by its present owner) to every ornament which they display. It is bound in blue morocco.

Magna Carta.

PRINTED IN LETTERS OF GOLD, *by John Whittaker*, UPON WHITE VELLUM; and ILLUMINATED BY RICHARD THOMSON. Imperial Folio.

It is just possible that the reader may not have forgotten the account of various splendid copies of THIS WORK, (illuminated in a similar manner) which is to be found in the *Bibliographical Decameron*, vol. ii. p. 416. The libraries of several of our noblemen, as well as that of his PRESENT MAJESTY, are graced by copies of this splendid monument of legislative wisdom:—emblazoned by the efforts of British Art. But there are few, I apprehend, if any of these copies, which have a more decided claim to admiration, than that now about to be described—by the *pen* of the artist, who has here accomplished such a trophy by his *pencil*. I am aware that this description is somewhat minute; but it is to be hoped that it will not be considered either wearisome or digressive, as it appertains strictly to the objects delineated.

DESCRIPTION OF THE ILLUMINATIONS.

The principle upon which this volume has been decorated, was twofold; first, it aimed at the introduction of as many different kinds of illuminations as could be collected into one body: and secondly, the bringing forward of as many interesting historical facts, peculiarities of costume, heraldic illustrations, and fragments of antiquity, relating to the thirteenth century, as were at all relevant to the history of Magna Carta, King John, or his contemporaries. For these purposes an extensive and laborious search was commenced, in consequence of which, the work advanced slower than it would have done, if less care had been employed; as nearly forty different printed authorities were consulted: while the selections from illuminated manuscripts, were

scarcely less numerous. Nor was the illustration of this work confined to painting only ; for to every page an essay was attached, descriptive of the decorations thereon, the historical events to which they related, and the sources from whence they were derived. These essays, out of which the following account has been abstracted, amount to twenty quarto sheets fairly written, with a list of authorities, preface, index, and title-page, as follows. “ A series of Historical Essays, illustrative of the Illuminations and Ancient Drawings, in the *Magna Carta* of King John ; printed in Letters of Gold by John Whittaker : and executed for the Right Honourable George John Earl Spencer, &c. &c. &c. Selected and Arranged by Richard Thomson.”

In point of heraldic insignia, however, the volume is most rich, as there are few persons who were of any importance in King John's time, of whom some armorial bearing may not be found upon these pages. The shields of the most powerful and active knights and barons, the devices of the ancient crusaders, the arms of celebrated ecclesiastics, and religious houses, and the more well known ensigns of contemporary sovereigns : all that could be found to illustrate the history of the time of the instrument itself, have been introduced. Before proceeding to a more minute description of the pages themselves, it may be proper to notice one peculiarity concerning them ; as a distinguishing mark, each has its own proper name ; derived either from the general cast of the decorations, the historical matter contained in them, or from some ancient custom alluded to in the text at that part ; by which method any ornament or painting can be more easily referred to, and a greater portion of variety is given to the whole.

The frontispiece to *Magna Carta*, is,

THE SPENCER QUARTERINGS,

painted from the collection made by Sir Isaac Heard, and consisting of 150 lineal and collateral coats ; above which are placed the family crest, and an earl's coronet surrounded by branches of palm, mantling, and banners. Below the large shield, are placed the principal quarterings of Earl Spencer, encircled by the Garter, and marshalled with those of his Countess, thus introduced to show the supporters and motto ; these are placed within a clasp shell, an escallopp being the Spencer device. The collar and George of the order of the garter, are seen falling beneath the shields. The upper part of the border contains two open mantles with coronets above them ; beneath which are inscribed

the dates of the various patents of peerage, which have been granted to the family. Lower down upon the sides, are the armorial ensigns of Trinity College, Cambridge; and the town of St. Albans, in the county of Hertford; his lordship, the present Earl, having been educated at the former place, and at one period Seneschal of the latter. Corresponding with these, on the lower part are two other shields, which bear the Arms of the Trinity and Charter Houses; alluding to Lord Spencer's being an elder brother of the one, and a governor of the other. At the angles of the border line are the family devices of the fret and escallop, placed quarterly. This painting is executed on a vellum leaf, and the exterior ornaments advance almost to the edges.

Title. *The Plantagenet Page.*

The border here consists of a series of gothic panels, executed in a brown tint, heightened with gold, originally taken from King John's cenotaph at Worcester, where the body has been lately discovered. On some of these pannels are placed the armorial ensigns of John's dukedoms, namely; Normandy, Anjou, Aquitain, and Cornwall: while the remainder are occupied with branches of the broom plant and flower, the emblem of the Plantagenets. At the corners, are portraits of the four principal English monarchs, by whom charters of liberties were granted to the kingdom; namely, Henry the First, John, Henry the Third, and Edward the First, who confirmed the whole. Immediately round the words of the title, which are elegantly disposed in ornamental writing, designed by Mr. Paton, is the collar of the order of the broom flower, placed as a border; it having been from this plant, that the name of Plantagenet, of which family King John was descended, was originally derived. At the upper and lower parts of the page, surrounded by their armorial ensigns, and various other emblems, are the portraits of Lord Chief Justice Coke, and Sir William Blackstone, the two admirable commentators and historians of Magna Carta.

Dedication. *The Garter Page.*

The present volume being unique in its illuminations and historical essays, is dedicated to its noble owner in a splendid page of elegant writing, designed by Mr. Paton, and afterwards prepared for the golden typography. As the noble possessor of the work, is a knight of the most ancient order of the garter, it was thought proper that this page should record some of the splendors and antiquities belonging to that

magnificent institution. The sides are decorated with a selection of gothic ornaments and panels taken from St. George's Chapel, Windsor, coloured in purple and gold, being the tinctures of the order. Upon different parts of the page are introduced the star, and various badges of the knights and officers, while close around the printing, is suspended the collar of the order. At the upper part is shown a portion of the history of St. George, and at the lower part are represented some of the ceremonies of an installation.

Magna Carta, folio 1. *The Shrine Page.*

This border is so denominated, because it represents the entrance to a shrine erected to the memory of King John, and those barons and ecclesiastics, who were concerned with him, in the execution of the great charter. The uppermost part consists of a flat pointed arch, surmounted by the ancient arms of England, and the radiated crown used by King John. The back ground, which appears most prominently from this part of the illumination; is divided between a mosaic and an emblematical diapered screen. That part of the painting which forms the sides, consists of two narrow pointed arches; in the left-hand of which appears the shield of Richard Earl of Clare, above which are the armorial ensigns of his Earldom of Hertford: on the right is seen the shield of William de Fortibus Earl of Aumerle, surmounted by the coat of the first earl who bore that name; both these shields are placed upon a damasked back-ground. Beyond these arches, nearer the printing, is a narrow borrow of ornamental work, from a psalter in the Cottonian Library, executed for Henry VI. whilst a child. The upper parts of the side divisions, consist of gilded panels, with cornices, &c. to correspond with the centre, and are finished by two gothic domes. The lower part of the drawing is divided into four compartments, the centre of which is a wide spreading arch, containing the figure of William Earl of Warren, in chain armour, habited in a crusade surcoat, in order to point out the manner of his death: he bears the shield of his family, and is mounted on a barbed-horse, caparisoned also with the ensigns of Warren, and a foot-cloth of blue, powdered with letter W. in gold; this figure has been copied from a seal, belonging to the above mentioned family. Immediately on the left hand of this arch, is a smaller one, wherein is placed the arms of the See of Canterbury, surmounted by a mitre, and corresponding with those of the private coat of the Archbishop on the other side, as expressed by the scrolls beneath them. On each of the lower sides is a

gothic gilded panel, enclosing a shield and scroll ; that on the left, being the Arms of King John's dukedom of Aquitaine, and the escutcheon on the right that of Anjou. The capital initial on the page, represents the King in his robes, on his throne ; decorated with coloured foliage and flowers ; the whole upon a back-ground of burnished gold. The lower part of this letter contains the arms of the Spencer family.

2. *The Skeleton Page.*

King John's sudden death in 1216, the year following the conclusion of Magna Carta, gave rise to the mortuary title and decorations of this page : and at the same it was intended to exhibit some specimens of the ancient death-dance border, once so common in early decorated works, adapted to the circumstances of the present history. In 1214, King John granted to the ecclesiastics of his kingdom, a charter concerning the liberties of the church, this is hinted at by the turretted roofs of two abbies which appear at the upper part of this page, attended by their respective guardian angels, holding their armorial ensigns, mitres, and scrolls containing their names ; by which the building on the left is shown to be the Abbey of Westminster, and that on the right the Abbey of Reading. The figures of the angels have been drawn from a Saxon volume of Prayers in the Cottonian Library. The abbies are decorated with windows of stained glass, and are connected in the centre by a building with square towers, before which are placed the arms of Alan Basset, Geoffry Earl of Essex and Gloucester, Allan de Galloway, Constable of Scotland ; these Barons having been importantly engaged in the execution of Magna Carta. Beneath the shields are scrolls containing the various names, and on a larger one extended between the two abbies, are written in Latin the words ' Glory to God in the Highest,' as appropriate to the ecclesiastical emblems.

Descending upon the left, in an arch of Westminster Abbey, is seen a skeleton laying hold of Pope Innocent III. with his right hand, and with the other carrying a spade upon his shoulder. The pontiff, who is dressed in the whole of his ecclesiastical robes, utters in Latin as he departs, " death conquers all." Beneath the figures is the following verse antiquely spelled, and written in the hand of Magna Carta.

INNOCENT III.

Come, laye thy triple Crowne asyde,
From alle thy worldlic gloryes seuer ;

And when thy mightie cause is tryde,
Mayest thou be Innocent for euer.

Immediately beneath the scroll on which the above verse is written, are placed the Arms of Saher, Earl of Winchester, one of the Baronial sureties to *Magna Carta*. This is succeeded by another arch, under which is a fleshless spirit, holding an emptied sand-glass, leading by the hand King John, and at the same time uttering to him in Greek, the words applied to the destruction of Babylon, "In one moment is thy judgment come," alluding to the King's sudden death, (as some historians relate) by poison. This group is succeeded by another scroll with the following lines :

JOHN, THE KYNGE.

Sceptres and Crownes doe soone decaye,
And regal honours melte awaie,
And while our life is glowing bryghte,
It setteth in euerlastyng nyghte.

On the upper part of the right hand beneath an arch of Reading Abbey, Death is seen leading Peter de Rupibus Bishop of Winchester, and Lord Chief Justice, to the tomb. The Bishop appears advancing, holding his episcopal shield, while the skeleton is fantastically diverted with the mitre and crosier, and is saying in English, 'The magistracy shows the man,' allusive to the office above-mentioned. These figures, like the former, are walking upon a scroll, with the following verse, which puns upon a part of the habits of nobles and ecclesiastics called a pall, and referring it to the funeral covering of the same name.

TO THE BISHOP.

Thy glittering robes of priestly pride,
Must be for ever cast aside ;
Yet thou shalt be by Dethe allowde,
To weare thy Palle about thy shrowde.

Beneath them are the armorial ensigns of Henry Earl of Hereford, which are succeeded by the two last performers in the awful dance. Death is here represented as leading a soldier, bearing his spear and shield with the Arms of Bigod : the skeleton excites him to the march by beating with one hand upon a small drum, and with the other drawing him forward ; uttering at the same time in French 'advance to the Sepulchre.' The verse beneath is as follows.

TO THE KNYGHTE.

Saye Soldier, where is now thy victor pryde,
Whiche 'twyned its verdaunt laurels rounde thy browe ;
And held thee fyrme amidst the battle tyde,
Dethe ben a myghtyer conqueror than thou.

The lower part of the page is parted into three divisions: each of the two sides forming an arch with square towers, and arches in the distance. In the left of these, appears Robert Fitzwalter, clothed in his armour and surcoat of arms, bearing his banner; and on the right is seen William de Hardles, Lord Mayor of London, advancing with the city standard. The centre compartment represents the meeting at Stamford, between the royal party and the barons, in which the principal characters are distinguished by their arms, and scrolls containing their names; and in the back ground is a view of the baronial encampment.

3. *The Knights Templars Page.*

In the commencement of Magna Carta the Barons and Ecclesiastics who were upon the King's side are all detailed by name, and one of the principal of these, was Almeric, Master of the Knights Templars in England. To commemorate therefore the ecclesiastical orders of Knighthood of King John's time, and more especially to record the extensive influence of the Templars, was the intention of the name, and the designs of this page. At the upper centre appears one of their early badges, namely, a holy lamb, with the usual motto from St. John's gospel, written in Greek. On the left hand are the arms of the Patriarch of Constantino-ple, and on the right those of the Patriarch of Jerusalem, which are bounded by the heraldic device of the Trinity to the right, and on the verge of the left by the ensigns of the city of Jerusalem. On the left hand margin appear the arms of the Middle Temple, the first habitation of the Templars in England; from which is suspended the cross of the order. Beneath them is the shield of Roger Bigod, Earl of Norfolk and Suffolk, one of the Baronial witnesses for King John; and his armorial ensigns are succeeded by those of Baldwin, second Christian King of Jerusalem, with another cross used by the Knights Templars hanging round the arms. Proceeding next to the right-hand margin, occur the arms of Ethiopia, with the order of St. Anthony of Ethiopia pendant from them. These are followed by the shield of Robert Earl of Oxford, another of the witnessing Barons; and the right hand border is

terminated with the arms of Malta, and a representation of the cross of that order. Behind the shields is a waving line of gilded and coloured foliage, upon which they are suspended, and which was drawn from a French manuscript of Songs and Romances, in the Harleian Collection. The inner border consists of lines branching out at either end into foliage, which spreads over a ground of burnished gold, from the leaves of which, at the upper part, issue the figures of a knight Templar and a knight of St. John of Jerusalem. The lower division of the page represents William Marshal, Earl of Pembroke, seated on horseback before the entrance of his tent, clothed in mail, and wearing his surcoat and shield of arms, while his horse is caparisoned in a scarlet foot-cloth powdered with the letter M in gold. The tent is embroidered with the collateral arms of the Pembroke family, viz. Marshal Ancient, Strongbow Ancient, Strongbow Modern, and Clare. On either side of the equestrian figure are illuminated flowers, from an English Missal of the xivth century; and the border is wholly closed by the arms of the Papal See on the left hand, and those of France on the right, introduced on account of the intimate connection of *Magna Carta* with Pope Innocent the Third, and Philip the Second, King of France.

4. *The Montjoie Page.*

Arthur, Duke of Bretagne, was the next heir to the English crown, after the decease of King Richard the First, although the last will of that monarch gave the kingdom to his brother John. When it seemed probable that young Arthur would entirely lose his right, Constance, his mother, solicited the aid of Philip the Second of France to seat him on that throne which was his real inheritance. Varying circumstances and clashing interests proved, however, that Philip's friendship was not to be depended on: and at length, after many vicissitudes, the Prince was taken captive by his uncle John, and in a short time was found lifeless in his prison.

When Philip first received Arthur and Constance under his protection, in the year 1200, he created the former a knight of the star, one of the most ancient orders in France; and it is to this circumstance, and to the subsequent connection of Philip with King John, that the fourth page alludes; which, as it contains also several French armorial ensigns, is named *Montjoie*, after the principal herald of France. On the left hand of the upper centre is represented a chapteral assembly of the knights of the star, in their full dresses, with their arms placed above them, and attended by *Montjoie*. Beneath an embroidered

canopy, in the centre, is seated King Philip, and at his feet the young Arthur, holding the arms of those French counties which the sovereign bestowed upon him at that meeting. The other compartment of this division represents the plain ceremonial imposed on the new knight by the statutes of this order, namely, to defend the lists during the festival, without placing his feet in the stirrups. On either side of the centre are the armorial ensigns of Arthur, Duke of Bretagne, and Reginald, Count of Boulogne, who was made a knight of the same order, and at the same time as the former. The collar of the star is suspended round the shields. The sides of the page are divided into panels, over which, supported by a larger representation of the same collar, are the shields of several early kings of France, and its divisions, embracing those of Pharamond, Clovis, and those borne by the latter king after he became converted to christianity. The lower part is divided into three compartments; the centre representing the approach of Louis the Dauphin's fleet to Dover, after he had been invited to assume the Crown of England by the Barons. On the left is seen the vessel of Louis, having the caparison cloths embroidered with his initials, and his armorial ensigns suspended at the prow. On the shore is the baronial encampment, with the town and towers of Dover; other vessels of the Dauphin's fleet are seen coming in from the distance. In the two outer divisions, which are formed into Gothic panels, the arms of the Dauphin are placed on one side, and those of Blanche of Castile, King John's niece, whom he married, upon the other.

5. *The Fitzwalter Page.*

So eminent an actor in the great political Drama of Magna Carta, could not be allowed to exist without engaging at least one scene to his own share. There is however but little left concerning the private life of this once powerful and haughty baron; but that little is here brought forward, and the page in consequence has been called by his name. On the upper part, in the centre, is the armorial shield of Fitzwalter, on which are placed his helmet, battle-axe, sword, shirt of mail, and robe as standard bearer of London: on the right side of the shield is a representation of the ancient city banner, and on the left a forked pennon, on which are the initials of the words 'Marescallum exercitus Dei et Sancte Ecclesiæ,' alluding to Fitzwalter's situation in the baronial army. Round about the shield are illuminated flowers and foliage, in the nature of those used in the French and Flemish MSS. of the fifteenth century. Farther from the centre, blended with

the foliage, are two armed figures; that on the left being William, Earl of Arundel, and that on the right Warren Fitzgerald, two barons, who were attached to the cause of the King, and mentioned as such in the commencement of Magna Carta. Beyond them are two shields of some of the collateral branches of Fitzwalter's family, namely, Richard Strongbow, third Earl of Buckingham, and Simon de St. Lis, second Earl of Huntingdon. On the left hand margin is represented the French King summoning the castle of Ruil, in France, which Fitzwalter was placed to protect; but which he finally yielded to King John's enemy. Beneath this, and each of the corresponding paintings, is an inscription indicative of the subject of the miniature. Following the above, are the arms of William, fifth Earl Marshal, another of the witnesses to Magna Carta; and the left hand margin is closed by a drawing of Fitzwalter's marriage to Gunnora de Valoins. On the upper part of the opposite side, is the reconciliation of Fitzwalter with King John; this is succeeded by the arms of Gilbert de Clare, another of the baronial sureties; and the right hand is terminated by a drawing of Fitzwalter's mission to Louis, the Dauphin of France, to offer to that prince the crown of England. The inner border of this page is drawn from a Sanscrit mythological roll in the Asiatic Museum. The lower part of the page is occupied by a coloured and gilded foliage, similar to that on the upper; in the centre is an equestrian figure of Lord Fitzwalter before his tent, in the lists, in France. Interspersed with the flowers are the arms of Dunmow Priory, where Maud, Fitzwalter's beautiful daughter, was buried; and those of Humphrey de Bohun, Earl of Essex, who married Christina, another daughter of the same Baron.

6. *The Effigy Page.*

This page is dedicated to the Ecclesiastics of England; some of whom are represented on the margin, placed in a manner similar to the effigies in ancient churches; and from this circumstance its name has been derived. About the year 1207, King John banished his ecclesiastics from his kingdom; but after undergoing considerable privations, the effects of their resentment, he found himself at length obliged to recal them; and to this reversion of his own sentence he added every sign of repentance and humility which could be suggested. The King met the returning priests at Winchester; and immediately proceeding to the Chapter-house there, he repeated after Archbishop Langton, an oath to grant all the liberties of Magna Carta at a future

period. Absolution was then given him, and the kingdom was once more reduced to quietness. The upper centre therefore represents the assembly at Winchester, with John making this promise to Langton, the Bishops, and the Peers. The style in which this painting is executed, is almost peculiar to the Saxon period; namely, that of placing figures in a single brown tint upon a back ground of figured and massive gold. Upon the left hand margin is a figure of Pandulph, to whom King John first resigned his crown. He is standing beneath a Gothic arch, in the dress of a Cardinal Bishop (for he was afterwards nominated to the See of Norwich), with his armorial ensigns at his feet. The legate is succeeded by a figure of John, somewhat altered from the 'Norfolk window;' beneath this is the effigy of Cardinal Langton, and the left hand border is terminated by a monumental figure of Arthur Duke of Bretagne, kneeling in a shrine. On the upper part of the right hand is a statue of Innocent III.; followed by those of Philip King of France, Hubert Walter, Langton's predecessor in the See of Canterbury, and Lewellin the young Prince of Wales, who is mentioned towards the close of Magna Carta. On a variegated border nearer the text, are the arms of those Secs whose prelates are stated to have been of the King's party in the commencement of this instrument. At the lower part, beneath a gothic canopy, is a representation of King John's cenotaph and effigy, in Worcester cathedral, placed against a rich mosaic back-ground.

7. *The Forest Page.*

Although Magna Carta was, strictly speaking, a charter of liberties, yet it did not particularise many relating to the forests; but the few it did contain occur upon the present page, from which circumstance its name has been derived, and to illustrate which the marginal ornaments were intended. Its general colour is the forest green, over which appears a foliage or scroll work of white, heightened with gold, sometimes met with in Saxon manuscripts. At the upper part is the attendant of Harvey de Yuon (who, in the time of King John, was the royal bow-bearer in the New Forest), leading a leash of white hounds as the tenure by which he held. Farther onward is the King pursuing a hart, while the bow-bearer himself is seen on the right hand in the act of striking the animal. On different parts of the scroll-work are placed a hawk, a falcon, a greyhound, a squirrel, and a coney; some of which, together with the figures of the bow-bearer, his attendant, and King John, have been drawn from manuscripts in the Cottonian col-

lection. The sides of this page contain a continuation of the same ornament as that which appears upon the upper part; connected with which are some of those forest quadrupeds and birds, which were interdicted by the Norman forest-laws from being hunted and taken. In the centre of the left hand are the arms of Eustace de Vesey, corresponding with those of Hugh le Bigot upon the right, both of whom were witnesses for the performance of *Magna Carta*. The lower part is occupied by the figures of Stephen, Archbishop of Canterbury, and Henry, Archbishop of Dublin, in the act of protesting against the clause which the text of this page contains, concerning the abolition of forest customs being taken in too unlimited a sense. Near them are placed two cross-bow soldiers, alluding to an engagement, also mentioned on the present leaf, of removing the foreign stipendiaries, &c. in the service of King John, out of the kingdom. In the lower centre is an equestrian figure of William de Albency, seventh Earl of Arundel, between two Barons holding patents of abbeys of their own foundation: the former figure is allusive to one of the witnesses mentioned in the beginning of this grant; and the latter relate to certain liberties for chartered religious houses and their founders, as detailed in the text of the present page.

8. *The Crusade Page.*

One of the many evasions used by King John to escape the confirming of *Magna Carta*, was his assumption of the cross, as if about to depart for Palestine. By this device, and by giving up to the Ecclesiastics a part of those liberties which *they* claimed in the great Charter, he secured their favourable interpretation of his conduct, and as far as their authority extended, their support of it. The present page contains several assurances respecting liberties to be granted, abuses to be removed, and more excellent regulations to be adopted for the future, by the Sovereign himself, if not in the crusade in Palestine, or by his Chief Justiciary in his absence. Mention is also made that the King's intention to proceed upon this expedition, was a principal reason why he himself would be unable to perform these engagements. The name and design of the present page have therefore been given from these circumstances; as well as to record some others which were more immediately connected with the first crusade. The marginal border consists of entwined flowers over a ground of gold, which were copied from a splendid French chronicle, executed about the xivth century, in the Royal Library. At the upper part, between a gilded and coloured foliage, are two miniatures; the one representing Peter the Hermit,

preaching the first crusade, and the other the fleets and the early crusaders at sea. On the sides of these miniatures are two figures, with appropriate arms, the one being Godfrey of Boulogne, first Christian King of Jerusalem, and the other Peter the Hermit. The side margins are also decorated with the arms assigned to these celebrated characters, and those once worn by King Richard the First, the Sultan Saladin, Roger de Mowbray, and William de Lanvalley: the two latter were witnesses to Magna Carta. The lower part of the page contains two miniatures, placed in a manner similar to the upper. The first of these represents the Siege of Jerusalem by the united armies under Godfrey of Boulogne, and the latter the procession of the soldiers to Mount Calvary after the victory.

• 9. *The Golden Page.*

The political connection of King John with William and Alexander, Kings of Scotland, and Lewellin Prince of Wales, form the subject of this page; which received its name from the circumstance of gold being the principal metal of the arms of Scotland and Wales. The arrangement of the ornaments is taken from two magnificent volumes of sacred history in the Harleian library; which were selected as affording the best opportunity of shewing a modern imitation of the ancient art of raising or embossing gold. On the left hand, which contains the history of Scotland, are three circular medallions, with figures, painted in a manner mentioned in the account of page 6, upon an entire background of gold. In the first circle is contained the demand which William, King of Scots, made by his ambassadors for certain of the northern counties of England. The second shews the homage of William to King John at Lincoln: and the third refers to the truce made between the Sovereigns in the year 1209. On the right hand, which is dedicated to the Welsh history, are three similar medallions: the first being the homage of Prince Lewellin to King John at Woodstock; the second the delivery of hostages after the revolt in Wales; and the third the conclusion of the Welsh peace, between the Regent Earl of Pembroke, and Lewellin, Anno 1218, temp. Hen. 3. The upper part of the page consists of a series of Gothic arches, beneath which, at the extremities, are placed the supporters of Scotland and Wales, holding their respective banners; the saints of the two countries, and their armorial ensigns placed beneath a royal pavilion or mantle in the centre. At the outsides of the lower part are placed the arms of John de Lacy, Constable of Chester, and William de Hardles, Lord Mayor of London,

two more of the baronial witnesses to Magna Carta. Under a series of arches, similar to those above, is placed an equestrian figure of Allan de Galloway, Constable of Scotland, one of King John's sureties, situated between the effigies of William, King of Scotland, and Lewellin, Prince of Wales.

10. *The Innocent Page.*

As one page has been already devoted to Archbishop Langton, and the Ecclesiastics of England, the great Pontiff, Innocent the Third, could not be by any means forgotten, especially as he made so eminent an appearance in the reign of King John. The side ornaments of the present page have, on this account therefore, been copied from some of the splendid borders of the Vatican Palace. At the upper part is a representation of the Inthronization of Innocent the Third into the Pontifical See, which took place on the death of Celestine the Third, in the year 1198. Corresponding with this drawing is another, recording the excommunication of King John by Pope Innocent at the High Altar, at the time when he delivered over the kingdom of England to Philip the Second of France. On the sides, which consist of variegated and gilded circles, taken from the Papal palace already mentioned, are the shields of Robert de Percy and Robert de Ross, two more of the baronial witnesses and sureties. At the lower part of the page is a painting, which occupies its whole width, representing Archbishop Langton's translation of the body of St. Thomas à Becket, from the plain tomb wherein it was first interred, to that magnificent shrine which half the christian world combined to decorate. On one side of this drawing is shown Canterbury cathedral, and on the other the grand ecclesiastical procession entering the church.

11. *The Meadow Page.*

As the present is the last page of this celebrated Charter, and as it contains the name of Runnemede for its place of conclusion, it has been denominated the Meadow Page; and the decorations around it are allusive to the persons and events relating to that spot. At the upper part is a drawing, representing the encampment of the King and the Barons on the plain of Runnemede, with Windsor Castle seen in the distance, and the different tents, distinguished by the shields and banners of the various Peers, &c. who attended upon that memorable occasion. Beneath this painting are four scrolls, containing, in the character in which Magna Carta was written, the fol-

lowing account of the meeting, translated from the Histories of Matthew of Westminster, folio 1570, and Matthew Paris, folio 1644.

‘The Yere of Grace Mccxv y^e xvij Yere of y^e Reigne of Kynge John.’

‘In y^e same Yere there was held y^e greate treatie betweene y^e Kynge and y^e Barons cōcernynge y^e peace of y^e Realme betweene Stanes and Wyndesor, in a fayre meadowe called Runemedē; the wch is also interpreted the Councell Meade, inasmuch as that of olde tyme, the Councelles wch treated of y^e goode of the Kyngdome dyd oftentimes vse to meete thereinne. The fyrste daie of thys memorable treatie was upō y^e Tuesdaie before the Festivall of Sainte John y^e Baptyste, y^e xv daie of Jvne. There were on the Kynges parte ij Archbyshoppes, vij Byshoppes and xvij others of ranke and valoure, but on y^e Barons parte there were so manie that they mighte not alle be named, for it was as thoughe the whole nobyltie of the Realme were in one bodie.’

The sides of the page are ornamented with a rich scarlet damasked hanging or tapestry, containing a perpendicular line of white foliage, heightened with silver, and equestrian figures of the four firmest friends of King John, whose names are placed upon a scroll beneath them. They were—Peter Fitzherbert, William Earl of Pembroke, William Earl of Salisbury, and Hubert de Burgh: the shields of John Fitz Robert and William Malet, two more of the witnessing Barons, are placed on each side, between the effigies. At the lower part, surrounded by royal, military, and ecclesiastical emblems, is a drawing of King John's great seal, somewhat reduced in size from a fine original, suspended from a charter in the Guildhall of the city of London.

COVENANT BETWEEN KING JOHN AND THE BARONS, A. D. 1215.

Title-Page to the Covenant.—*The Tower Page.*

Though the Charter, for which the Barons had so long contended, was concluded, sealed, and delivered, yet they were still unsatisfied, and demanded of the King a security that the statutes contained in it should be carried into effect. The security which they thus required, was nothing less than the custody of the City and Tower of London, until they should have full proof of the sincerity of the King's intentions. The instrument which now commences, is a copy of the covenant in which these terms are stated, and the page in consequence has been denominated the Tower Page. At the upper part is a drawing, representing the conclusion of the treaty upon Tower-hill, with a view of

the fortress, and ancient London in the back-ground. The sides are ornamented with thirty-two shields of arms of some of the most powerful Barons who were engaged against John, done in colours upon a rich ground of dead and burnished gold, in panels, taken from a beautiful missal executed for the late Josephine, Empress of France. At the centres, on either side, surrounded with weapons, are placed two shields of the witnessing Barons, namely, Geoffrey de Say and Roger de Montbegon. The lower part is occupied by a view of the Baronial army entering the city of London at Aldgate, by the hour of sunrise, on the 24th of May, 1215, which was the step that finally reduced the King to agree to the terms and demands which had so long been offered to, and made upon him in vain.

Covenant.—1. *The City Page.*

The reason for this title has been sufficiently explained in the account of the last page; and for the present it is requisite only to describe the decorations which surround it. The top consists of an illumination, representing the building of the first stone bridge across the Thames, by Peter of Cole-Church, a priest, which was finished about the year 1208 (10th John); in which painting the probable appearance of London at that time is endeavoured to be shown. The sides consist of a gothic wreath of vine leaves, emblematical of the plenty of the city, stretched over a back-ground of gold fret-work. A short distance below the upper painting, are two ornaments of brown oak heightened with gold, enclosing a shield, civic key, swords, and scroll; the one containing the arms of Henry Fitz Alwyn, first Lord Mayor of London, and the other those of his successor — Serle. Beneath these are two more shields of arms, belonging to the witnessing Barons, namely, William de Huntingfield, and Richard de Montfichet. Nearer the lower part are two groups of foliage, surrounding a gilded capital L, with a portcullis in the centre, allusive to the cities of London and Westminster. At the lower part is the completion of the side ornaments; and in the centre, surrounded by appropriate emblems, a portrait of Henry Fitz Alwyn, first Lord Mayor of London, after the original in Draper's Hall. The initial letter H represents an equestrian figure of the Baron Fitzwalter, copied from his own silver seal, which has been engraved in the *Archaeologia*. The liberty of annually electing a mayor for the government of the city, was granted to the citizens by a charter from King John, in the year 1215.

Covenant 2.—*The Peer's Page.*

As the Peerage of England had so prominent a part both in the securing of Magna Carta, and the Covenant which succeeded it, the last page of that covenant has been dedicated to their memory. The Great Charter, as is usual with royal grants, was directed to all the different degrees of rank at that time in existence ; but the list contains only the Earls and Barons of the present day, the other dignities having been instituted at subsequent periods ; but it is for the commemoration of the latter as well as of the former, that the present page was designed. For these reasons, at the upper part is placed a painting of King John sitting in full Parliament, with his temporal and spiritual Lords, whose shields of arms appear above them. At the sides are shown effigies of Edward the Black Prince, the first Duke ; Robert de Vere, the first Marquis ; William de Albany, the first Earl ; and John Beaumont, the first Viscount, which were created in England. These figures are accompanied by their various armorial ensigns, and are placed upon a rich purple background, the ornaments for which were copied from the beautiful enamelling on the tomb of Will. de Valence, Earl of Pembroke, erected in Westminster Abbey. This will appear the more appropriate, when it is remembered that the Earl was a natural son of King John, by Isabella of Angoulême. At the lower part of the page is a representation of the reverse side of King John's Great Seal, from the original already mentioned. This is supported by figures of two of that monarch's most powerful and persevering enemies, namely, Pope Innocent the Third, and Philip the Second, King of France.

Such is the account, furnished by the Illuminator's own pen, of the GRAPHIC TREASURES of a volume, which may be probably pronounced matchless in its way. The chief excellence of the decorations consists in the propriety of their selection, and in the happy manner in which they are made to harmonise with the text. This resplendent volume is bound in russia, richly tooled, by C. Lewis.

THE THREE FIRST BOOKES OF OVIDS DE TRISTIBUS. *Translated into English.* 1578. Quarto.

The translator was CHURCHYARDE: the printer *Thomas Marsh*. This is one of the copies of the original edition, in his Lordship's Library at Althorp (and hitherto considered as unique), which was printed UPON VELLUM; being the only one of such reimpression* so executed. But it has other and strong claims to the attention of the curious; inasmuch as it is embellished by the pencil of the artist to whom the work, previously described, is indebted for its chief attractions, in a manner worthy of the place which it here occupies. As before, I shall avail myself of the minute and appropriate descriptions of the ornaments, by the pen of the same person whose pencil has been so advantageously exercised.

Account of the Illuminations in Churchyarde's Translation of Ovid de Tristibus.

Ovid's book 'OF SORROWS' is not by any means so wide a field for the illuminator's pencil as MAGNA CARTA: indeed the author himself is continually deprecating the idea of ornamenting his volume; as for instance, in the commencement of the first book are the following lines, which allude to the ancient custom of staining vellum purple.

'Go now thy way: yet sate thy selfe, in sad and simple geare,
Such exiles weede as time requyre I will y^t thou do weare.
No hastie violet shalt thou vse, nor robe of purple hue,
Those costlie coulours be vnfit, our carefull cause to rue.
With ruddy redde dye not thy face, nor sappe of Cedar tree,
Such outwarde hue see that thou have, as cause assignes to thee.

But notwithstanding this disclaiming of decoration, the margins of every page in the present vellum copy are illuminated, either after the best or the most peculiar models now in preservation. This reprint of Churchyarde's Ovid is in small quarto; and the number of painted pages is sixty-five, which are carefully described in a small octavo manuscript, written to illustrate the paintings, and to state from whence they were copied. From this description the present account has been abstracted.

* The reimpression was for the Roxburghe Club, of which his Lordship is President.

The volume commences with the

Half-Title.

Round which is a border drawn from a copy of the Evangelists in Greek, written and illuminated in the thirteenth century, (no. 5970, Harleian.)

Reverse of the Half-Title.

Armorial ensigns of the late Duke of Roxburghe.

Names of the Members of the Roxburghe Club.

This page is surrounded by their various heraldic devices, placed in the same order as the printing : viz. the six titles at the upper part, the others counting from left to right.

Modern Title Page.

Ornamented with a border of subjects taken from the work. The upper part contains a representation of Churchyard presenting his translation to Sir Christopher Hatton ; on either side of which miniature, are scrolls expressive of the dates in which these elegies were written and translated. On the left hand margin is a picture of Ovid's friend, (to whom many of the subsequent poems are addressed,) with a scroll beneath, containing the motto of the Spencer family. As it was usual for the ancient illuminators to place what were denominated the name-saints of those persons by whom they were employed : this scroll is followed by a drawing of St. George, taken from the ' Bedford Missal,' corresponding with another of Saint John on the opposite side, from an Italian book of Horæ, (No. 2936, Harleian) both of them being allusive to the christian names of the noble owner of the volume. The devices of the fret, escallop, and fleur de lis, alluding to the same nobleman, are also scattered over the ground of the whole page. Immediately beneath the portrait of St. George, are the armorial ensigns of Augustus Cæsar, Emperor of Rome, in whose time Ovid flourished, and by whom he was banished to the country of Tomos on the banks of the Euxine Sea, then inhabited by the Scythæ. It was in this exile that he composed the present work, which he entitled the ' Book of Sorrows.' On the right hand border at the top is a drawing of the wife of Ovid, to whom also several of the epistles were addressed ; and beneath this miniature is the garter bearing the name of Spencer, as an allusion to the knighthood of his Lordship. This is followed by the portrait of St. John, as already described. Below the drawing of

the Saint, are the Arms of Queen Elizabeth, in whose time Churchyard translated and published these poems. The lower part of the page is filled up with a miniature of the banishment of Ovid, composed from an illuminated manuscript of Valerius Maximus, in the Harleian Library, (no. 4374.5) from whence also the portraits in the upper division of this page were copied. On the title itself, above the imprint, is placed the Spencer crest.

Dedication Modern. To the Roxburghe Club.

The border which surrounds this page is composed of eight armorial ensigns connected with the Spencer family; namely, Spencer, Grant, Willoughby, Digby, Churchill, Jennings, Granville, and Cartaret, suspended together by the cordon of the order of the garter, which meets at the lower part in the effigy of St. George. Trophies and wreaths are placed round each shield, as allusive to the ecclesiastical, martial, and scientific members of each family. The upper part of the page is crowned with the arms of Earl Spencer, as a knight of the garter, and the back ground is diapered with golden studs, crosses, and the letter S.

Ancient Title Page.

The border which is painted on this page, is intended to unite the appearance of a book printed early in the sixteenth century, with the colouring and gilding of an illuminated manuscript; a practice not uncommon at that period, as may be proved by a reference to Archbishop Parker's 'De Antiquitate Britannicæ Ecclesiæ, 1572, or to the 'Methodus Medendi' of Galen, as it was presented to King Henry the Eighth.—For this reason a part of the border has been drawn from a Breviary in the Harleian Library, (No. 2971) and the other ornaments have been adopted from various printed authorities. At the upper part are placed the Stationers' Arms and supporters, in consequence of their having been used in the original wood-cut title to this work. On the left, is a skeleton under a gothic arch, holding a dart stained with blood, and a scroll on which is written the following verse, alluding to the near connection between Death and a Churchyard.

The hero bleeds to triumph in the fight,
And Minstrel honours deck the Minstrel bard;
Each Son of Earth on Earth hath his delight,
And Death hath triumphed o'er his own Churchyard.

Under a similar arch on the opposite side, stands a figure representing

that voluminous poet, who also holds a scroll on which is inscribed his epitaph, as it is preserved in Camden's Remains :

Come Alecto,—and lend me thy torch,
To find a Churchyard, in the church-porch,
Poverty and Poetry this tomb doth enclose,
Therefore gentlemen,—be merry in prose.

Above each of these figures is a shield and heraldic device. The lower part is occupied by a portrait of Ovid, taken from an antique gem, around which are boys playing with arabesque foliage, after Holbein, taken from one of the titles to Grafton's Chronicle, Folio, 1569.

' The occasion of this Book.'

This note or prologue is surrounded by a border from a psalter of the fourteenth century; and beneath it is placed a coloured drawing from the seal used by Sir Christopher Hatton, after he was created a knight of the bath.

Dedication Ancient. To Christopher Hatton, Esq.

The border and capital initial on the first page of this epistle, are drawn from a manuscript of Froissart in the library of the London Institution. In the letter are the arms of the Hattons, and on a shield in the margin, is the monogram device of Thomas Marsh, the printer of Churchyard's Ovid. On the second page is a border somewhat similar to the former, in which are introduced several armorial ensigns, allusive to works mentioned in this dedication, or others produced by T. Churchyard. The arms and publications to which they refer are as follow.—Ancient Wales—'The Worthinesse of Wales,' printed in 1580.—Leith—'The Seige of Leeth.'—Frobisher,—'A prayse and reporte of Maister Martyne Frobyshe's Voyage to Meta Incognita,' printed 1578.—St. Quentin, The Seige of St. Quentin.—Scotland, Ireland, and England,—'The miserie of Flavnders, Calamitie of Fravnce, Misfortune of Portugall, Unquietnes of Irelande, Troubles of Scotland, and the blessed state of Englande ;' printed in quarto without a date.

Ovid de Tristibus.—Booke 1st.

The poems of Ovid are divided into three books, to each of which a general illuminated border is adapted, the commencement and conclusion of the same have other borders, and the beginning of every elegy in the volume is varied again. As the greater part of these illumina-

tions consist of the usual ornaments of flowers, foliage, and waving lines: a very few words will be requisite for the description of each book. The opening illumination for the first book, is taken from a beautiful 'Office of the Holy Virgin,' in the Harleian Library (no. 2948). The general border for this book is a simple line ornamented with golden leaves, drawn from a psalter illuminated for King Henry VI. when young; preserved in the Cottonian Library (Domitian A xvii.). The other principal borders in this part of the volume, are two from Persian MSS. in the library of the East India Company; one singularly grotesque, from a breviary in the Harleian collection; (no. 2975) and one which concludes the book, composed of flowers and birds, drawn from the celebrated alchemical manuscript, executed in the sixteenth century (Harleian no. 3469).

'Here beginneth the second book.'

As the whole of this book is occupied by one elegy, and as the conclusion occurs on the commencement of the third book, there is but one border used for the whole of it. This is taken from the splendid Valerius Maximus already mentioned: and, as the book itself is addressed to Augustus Cæsar, a miniature of that prince, from the same authority is placed on the right hand margin of the first page.

'The thirde Booke.'

This commences with a border composed from various manuscripts, and contains two drawings of the Roman poet; one representing him in exile, and the other at court. The Spencer arms also appear upon this page. The general border of the third book is a rich French illumination taken from a beautiful breviary in the Harleian library (no 2971). The remaining decorations in this division, are principally as follow. A border from an exquisite missal formerly belonging to Elias Ashmole, the antiquary (Harleian, no. 2900); three singular borders from a manuscript missal (Harleian, nos. 2950, 3000). A curious ornament from an English manuscript on hunting, 'clepyd y^e Maistre of y^e Game' (Vesp. B. xii.) and a very remarkable border from a volume of Petrarcha's Sonnets in the Lansdowne library, which concludes the third book (no. 787.)

On the reverse of the last page is a vignette of Italian illuminating, from a manuscript of Boetius, on 'the Consolations of Philosophy;' in which the arms of Spencer are introduced in lieu of those of Medici,

which appear in the original. This manuscript is in the Lansdowne collection.

Imprint.—London : from the Shakspeare Press, &c.

The border on this page, which is drawn in pen and ink, was copied from a book of the original designs of Æneas Vico of the imperial coins of Rome ; for the work which he published entitled ‘ *Le Imagini degl’ Imperadori,*’ &c. Ven. 1548. Quarto. At the upper part of the drawing, is a coin of Augustus Cæsar, and the whole design formed the title-page to the coins of that reign. This manuscript is of vellum, and is preserved in the Harleian Library : no. 5381.

It may with perfect truth be said, that Mr. Thomson has here woven another garland of bright and lasting flowers to perpetuate his name as a careful and skilful illuminator of ancient lore. It is impossible to open the leaves of this decorated book, without being struck with the variety, the richness, and the good taste of the embellishments. The binding, by C. Lewis—in green velvet, within a morocco case—is worthy of what it envelopes.

ROMEO AND JULIET.

We have here a very limited reprint, struck off UPON VELLUM, of the original edition of the well known story of ROMEO and JULIET, upon which our immortal dramatist has founded one of the most popular of his plays. But such a copy as the present, ILLUSTRATED WITH SEVEN ORIGINAL DRAWINGS, by the inimitable pencil of GIAMBATTISTA GIGOLA, can with difficulty be conceived, and is with still greater difficulty described. It is not without due consideration that I venture to pronounce it an almost UNRIVALLED GEM—of its kind. Those only, who possess other copies of the same impression, illustrated in the like manner, have it in their power to place any thing in competition with it. I proceed to give a detailed account of it, leaving the reader to form his own opinions as he travels with me in the description.

This is a thin octavo volume, executed upon fair sound vellum, in a roman type sufficiently bold, and skilfully printed. There are two titles. The first is printed, and is as follows : ‘ *Storia di Due Nobili Amanti colla loro Pietosa Morte Arvenuta già in Verona nel tempo del Signor Bartolomeo dalla Scala, e scritta da Luigi da Porto.*’ The second is executed with the pencil, in letters of gold, red and black lines alternately ; within a border of gold and light blue. This ms. title is as follows : ‘ *Historia Nouellamente Ritrouata di due nobili Amanti con la*

loro *Pietosa Morte interuenuta gia nella Citta di Verona nel Tempo del Signor Bartholomeo dalla Scala.*' This is executed in the gothic letter. The frame-work is not among the most successful efforts of Gigola, but the small group below, in cameo gris (as it is called), upon a gold ground, is very beautiful. Above this group, on each side, a weeping Cupid is sitting. Then follows the

ADDRESS TO THE READER.

Prefixed to this address, is a most exquisite specimen of the taste of the artist in vignette composition. The forms are gracefully arabesque, and the colours, although extremely vivid, harmonize in a striking manner. This address informs us, that 'the number of copies of this edition is restricted to six—all UPON VELLUM: because the illuminator purposed to ornament only that number . . . In the course of his labours, he endeavoured to discover the ancient method of gilding, &c.; and he leaves the learned to judge whether he has succeeded, or whether that method be still to be considered as a desideratum.* In order that *each* copy may be considered as an *original* performance, and not as displaying a mere repetition of the ornaments of its precursor, he has endeavoured to vary the attitudes of the figures, and sometimes even the subject, as well as the accompanying ornaments—which he trusts will be an additional reason for valuing each respective copy.' This is the substance of Gigola's address.

DEDICATION.

The dedication is 'ALLA BELLISSIMA E LEGGIADRA MADONNA LUCINA SAVORNANA.' It is preceded and terminated by a vignette† of equal elegance and effect.

FIRST ILLUMINATION ‡

Two Knights on horseback, in a gentle trot, are in earnest discourse with each other. One horse is brown, the other black. The

* Candidly speaking, Gigola appears to have *failed* in his gilding. Our countryman, Mr. Richard Thomson, whose merits have been detailed in the previous pages, *approaches* much nearer to the splendor of the gilding of the XIIIth and following centuries. But he has not yet *reached* it.

† The vignettes are in the *manner* of some of those attached to the famous Giulio Clovio, in the possession of Mr. Grenville: see the *Bibliographical Decameron*, vol. i. p. clxxxviii.

‡ These illuminations are of small dimensions: measuring only three inches and a half by two inches and a quarter. The borders are about an inch in breadth.

nearest knight has pink, green, and yellow feathers upon his helmet, beautifully executed. A distant mountainous back-ground : bright, and well preserved in the keeping. A delicious atmospherical transparency pervades this picture. The border consists of a gray ground, with yellow ornaments, shaded ; very sweet.

SECOND ILLUMINATION.

A Dance. The figures are forming a circle ; in which Juliet, dressed in light blue, is immediately conspicuous. Her countenance is of the sweetest expression. At top, being a portion of the border, is a band, or orchestra, of Cupids playing. A most captivating composition.

THIRD ILLUMINATION.

The Marriage of Romeo and Juliet. The former is sitting at the extremity of a bench, placing his left leg under his right, turning to Juliet—whose head and shoulders only appear through an aperture in the wainscot. Her countenance is the most perfect that can be imagined. Romeo is putting the ring on her finger ; while by the side of them stands the friar, raising his right arm, and apparently pronouncing a benediction. Romeo is habited in a rich crimson velvet cloak. His hat and feather lie upon the seat : his profile is turned to the spectator. The ornaments in the surrounding border are prophetic of woe. Above, is a Cupid with sable wings, with a thoughtful brow : at bottom, is a figure with sable wings, and shrouded in a black hood and mantle. The colouring and general effect are perfect.

FOURTH ILLUMINATION.

Duel between Tibalt and Romeo. The artist has chosen the moment when the latter runs the former through the body ; but I submit that he has erred in the *attitude* of the successful assailant. It is an attitude of *defence* rather than of *attack* : a full, bold lunge always accompanying the passing of the sword through the body. This piece is full of brilliant colour ; and the border, consisting chiefly of warlike instruments, is elaborate and splendid in the extreme.

FIFTH ILLUMINATION.

Juliet in a Trance. Her countenance is, if possible, more lovely than before. Her relations surround her—stretched out as if a corpse—with anxious looks and throbbing hearts. The border is full of portentous omens. Above, is a heart within a flame of fire ; whilst two

furies, each on horseback, are about to contend for it. Below, is a similar heart, environed with flame—having a cord round it, fastened to two Cupids, each on horseback—pulling it a different way.

SIXTH ILLUMINATION.

Death of Romeo. Juliet awakes; and with frantic looks, and dishevelled hair, is receiving the last breath of her expiring husband; whose right hand, gently raised to accompany his expiring sigh, is touchingly conceived and executed. The friar is in the foreground to the right. The light of a lamp, placed below, gleams upon the distracted countenance of Juliet, and throws a fine effect of chiar-oscuro about the vault. The borders become yet more and more typical of death. A bat, with extended wings, on each side and at bottom, prepares us for the melancholy sequel.

SEVENTH ILLUMINATION.

Death of Romeo and Juliet. The unfortunate lovers are extended upon a bier—side by side—each beautiful in death. It is impossible to conceive any thing more placid, and yet more touching, than are the countenances of this hapless pair. A figure, overwhelmed with misery, is prostrate in the fore-ground, habited and wholly covered in a white drapery. The attitude and execution of this figure are beyond praise. Behind the dead bodies is a gothic interior; while the crucifix is raised, and the surrounding relatives and friends of each party appear to be overwhelmed in woe. At the top of the border, Mercury is conducting the departed spirits of the deceased towards the banks of the river Styx: below, Charon is advancing to receive them. It is evident that such an illustration, or *concetto*, is ill-placed, considering the time when the event is supposed to have happened. This last illumination is worthy of every thing that precedes it.

A notice at the end says, that the text of this edition is faithfully taken from that of Benedetto Bondoni, in octavo, supposed to be the first.* A word respecting the binding—which I consider as impossible

* Mr. Malone (*Variorum Shakspeare*, edit. 1813, vol. xx. B. L.) says, that the novel of *Romeo and Juliet* did not appear till 1535, when it was printed at *Venice*, under the title of *Giulietta*: a second edition was published in 1539, and a third in 1553—without the author's name. However this may be, it is certain that a *dateless* edition of this novel, printed by *Benedetto Bondoni*, at *Venice*, quarto, and which seems to have been reprinted for the purpose of Gigola's illustrations, is considered to be THE FIRST: and was, in consequence, reprinted by the Rev. W. H. Carr, for the Members of the Roxburghe Club.

to be *surpassed*. It is by C. Lewis. The volume is bound in *black velvet*, entirely plain; having the insides, *of vellum*, thickly and richly covered with gilt ornaments of the most delicate forms, and tasteful disposition. His Lordship's coronet and cipher are in the centre. The whole is preserved in a wooden case, covered with black leather, which shuts up in the form of a book, and bears the lettering of the title. Upon the whole, the noble owner of this volume may place it among the choicest treasures of his Library. It was obtained, from Milan, through the polite intercession of the Marquis of Trivulzio, at a price by no means disproportionate to its extraordinary merits.

CLARENDON'S HISTORY of the REBELLION; with
his RELIGION and POLITY. *Printed at the Cla-*
rendon Press. Octavo.

From the beauties of the *Pencil*, we descend naturally and pleasantly, as it were, to those of the *Burin*. Whatever merit may be due to either, or even to the whole, of the treasures previously described, is abundantly due to the present set of volumes . . . which comprise the labours of the IMMORTAL CLARENDON. The copy of the *History of the Rebellion*, now under consideration, is divided into the same number of *Volumes* as there are *Books*: namely, sixteen—as it would have been difficult to adopt any other plan which should so readily have suited itself to the purpose of Illustration. Another preliminary observation must be submitted. The form of this impression being the LARGE PAPER OCTAVO, recently printed at the *University of Oxford*, it has uniformly been his Lordship's object to obtain *only those engravings* which could be adapted to the size of the *printed page*—without folding, or much cutting down. The text therefore is not inlaid, and thereby made to become the vehicle of a *larger* set of volumes—as may be seen in the matchless copy, of this description, which was in the possession of the late Mr. Sutherland.*

Although such a plan as the present, when compared with that of Mr. Sutherland, would necessarily deprive this work of a great number of magnificent, and curious embellishments, yet, at the same time, it has

That edition is a small quarto, containing A B C D, in eights, and having a red and black title-page, in the gothic letter, in which the name of the author is omitted. The colophon: *Qui Finisse lo infelice Innamoramento di Romeo Montecchi Et di Giulietta Capelletti. Stampato in la inclitta citta di Venetia Per Benedetto de Bondoni.*'

* This copy is briefly noticed in the *Bibliomania*, p. 668.

not led to the *exclusion* of a great number, which are not less distinguished for brilliancy of execution and rarity of occurrence. The reader will therefore readily conjecture that a profusion of exquisite specimens of the talents of *Hollar*,* *Pass*, *Delaram*, *Faithorne*, &c. enrich the pages

* To give some notion of the value of the impressions from all these artists, *collectively*, the reader is here presented with a list of those only which were engraved by *HOLLAR*: the favourite of our countrymen.

- | | |
|--|---|
| Bishop Andrews. | Dover, 4 views. |
| Anna Maria, Q. of Philip IV. of Spain. | 57 Dover Castle, 3 views. |
| View of Antwerp. | The Downs, 4 views. |
| 7 Thomas Earl of Arundel, 4 portraits. | View of Deal Castle. |
| 10 Alathea Countess of Arundel, 3 portraits. | Plan of Edinburgh. |
| Countess of Kent. | Edward VI. |
| View of Arundel Castle | 65 Prss. Elizabeth, Daughter to Charles I. |
| Arundel House, 2 views. | Robert Earl of Essex. |
| 15 J. Bastwick. | View of Royal Exchange, |
| View of Beeston Castle. | Sir Thomas Fairfax. |
| Sir Robert Berkley. | John Lord Finch. |
| View of Birmingham. | 71 James Marquess of Hamilton, 2 portraits. |
| View of Bonne. | Sir Robert Heath. |
| 20 View of Brussels. | Alexander Henderson. |
| George Duke of Buckingham. | 80 Queen Henrietta Maria, 7 portraits. |
| Earl of Bullinbroke. | Ditto sent away by Sea. |
| Henry Burton. | Henry VIII. |
| View of Cadiz. | Lord Herbert of Ragland. |
| 25 Small Plan of Cambridge. | Earl of Hertford. |
| Charles I. Prince of Wales. | 85 Richard Hooker. |
| Ditto King, 7 portraits. | Queen Katharine Howard. |
| His Statue at Charing Cross. | View of Hull. |
| Charles II. Prince of Wales. | H. Earl of Huntingdon. |
| 34 Ditto King, 5 portraits. | 90 Judge Hutton, 2 portraits. |
| Charles Lewis, Elector Palatine. | Queen Jane Seymour. |
| Tumults in Cheapside. | 95 Castles in Jersey, 4 views. |
| View of Chester. | Lord Kimbolton. |
| Christina Q. of Sweden. | Prentices, &c. assaulting the Gate of |
| View of Cologne. | Lambeth. |
| 40 Sir Francis Cottington. | View of Lambeth. |
| View of Covent Garden. | Abp. Laud, and Lord Strafford. |
| View of Coventry. | 101 Abp. Land, 2 portraits. |
| View of Crew House. | Trial of ditto, 2 views. |
| Sir George Croke. | John Lilburn. |
| 45 Sir Ed. Deering. | London, 5 views. |
| Basil Earl of Denbigh, 2 portraits. | 110 Christopher Love. |
| Lord Denny. | Col. Lunsford driving the Londoners out |
| Ed. Earl of Dorset. | of Westminster. |
| 50 View of Dort. | Elizabeth Lady Maltravers. |

of this very extraordinary copy; especially as the size of the book does not exclude a great number of small whole-length portraits, whether on foot or on horseback, which are well known to the curious for their extreme rarity and value. Thus, these volumes comprise not fewer than *one hundred and four* whole-length portraits, which may be called *pedestrian*; and *one hundred and twenty* whole-lengths of such as are usually called *equestrian*—portraits. This copy also contains several *drawings*, in black and white, of portraits, of which there exist *no engravings*; among which, is one of Sir Arthur Hesilrige, from an original picture now preserved at his family seat in Leicestershire; of which his Lordship was permitted by its owner, to have a copy, on the condition that it should *never be engraved*. Several impressions, from *private plates*, also adorn this copy.

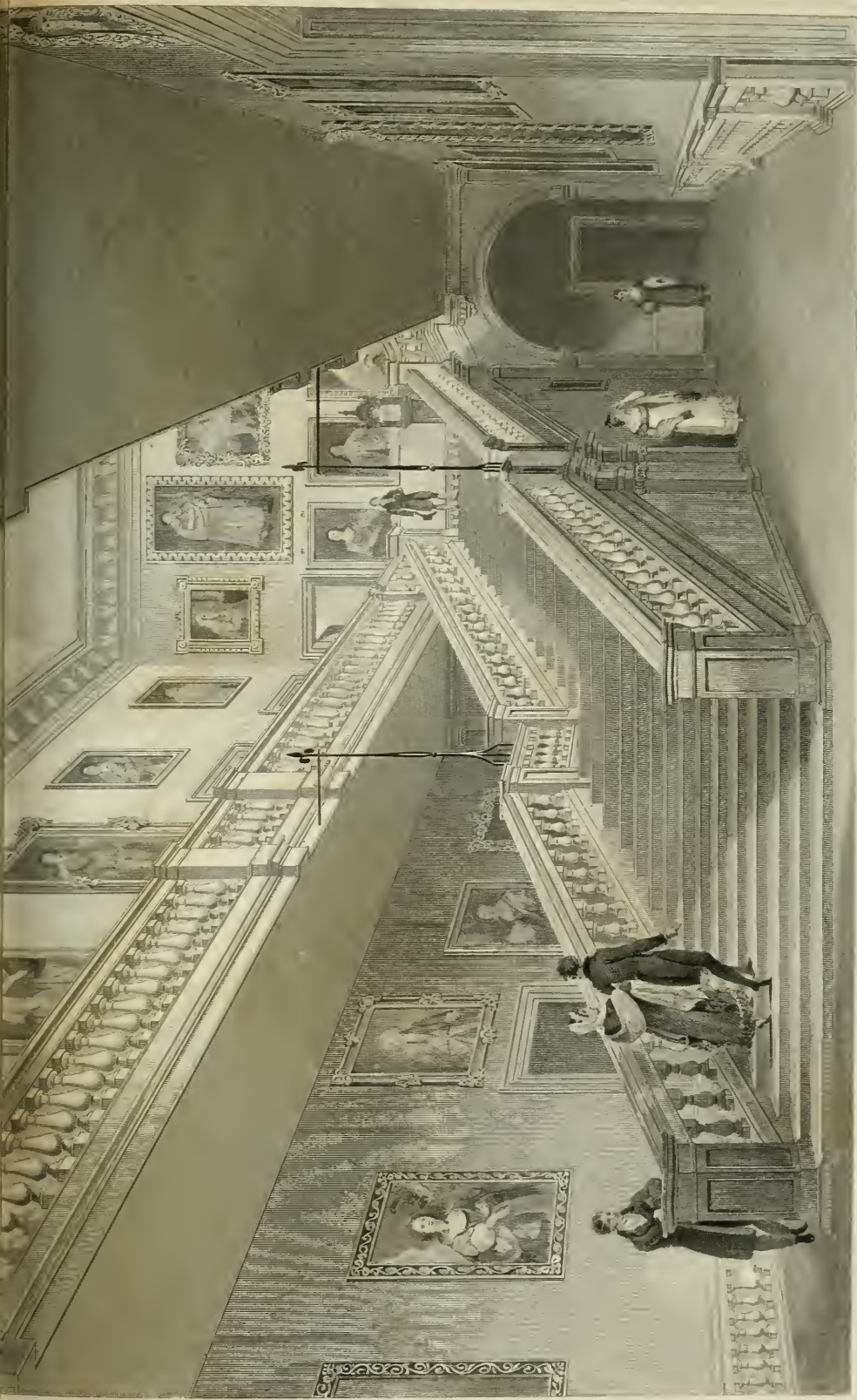
Of course it would be as injudicious as impracticable—consistently with the plan of this work—to give a *detailed account of every engrav-*

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|---|--|
| <p>The Isle of Man, 2 views.</p> <p>116 Mary Prss. of Orange, 2 portraits.
Mary of Medici.
View of the Church of St. Mary Overy.</p> <p>120 Mentz, 2 views.
Lionel Earl of Middlesex.
Samuel Morland.
Lord Mowbray, 2 portraits.</p> <p>125 Marquess of Newcastel.
Earl of Newport.
Fred. H. Prince of Orange, 2 portraits.</p> <p>130 William II. Prince of Orange, 2 ditto.
Bishop Overall.
Small Plan of Oxford.
View of Oxford.
Parliamentary Mercies.</p> <p>135 Philip Earl of Pembroke & Montgomery.
Philip IV. King of Spain.
Plymouth, 3 views.</p> <p>140 Jerome Earl of Portland.
Frances Countess of Portland.
Protestation taken by Ministers and People.
William Prynne.
John Pym.</p> <p>145 Reconciliation of the English & Scotch Armies.
John de Reede.
James Duke of Richmond and Lenox.</p> | <p>Mary Duchess of Richmond, 2 portraits.</p> <p>150 View of Richmond.
Sir Benjamin Rudyard.
Prince Rupert, 3 portraits.</p> <p>156 W. Earl of Salisbury, 2 portraits.
Bishop Sanderson.
Lord Say and Sele, 2 portraits.</p> <p>160 Abp. Spottiswood.
Lord Strafford, 2 portraits.
Execution of ditto.
Charles Brandon, Duke of Suffolk.</p> <p>165 View of the Texel.
View of the Tower of London.
Bishops committed to the Tower.
Sir W. Waller.
Robert Earl of Warwick.</p> <p>170 View of Warwick Castle.
View of Westminster Abbey.
View of Westminster Hall.
Earl of Westmoreland.
Philip Lord Wharton.</p> <p>170 Whitehall, 2 views.
View of the Isle of Wight.
John Wildman.</p> <p>176 Abp. Williams, 2 portraits.
Marquess of Winchester.
Windebank & Fynch flying beyond Sea.
View of Windsor Castle.
Cornelius de Witt.</p> |
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ing even of a few of the more celebrated portraits: but when it is known that, of CHARLES I., there are here not fewer than *one hundred and seventy* engraved portraits — of CHARLES II., *one hundred and twenty-two*—and of CROMWELL, *seventy-four*—each, and all, of a size proportioned to these pages—it will be naturally concluded that almost every thing exquisite and uncommon, of such a form, may be found within these matchless volumes. This pleasurable toil of illustration has engaged his Lordship's attention for the last fifteen years; and although such a pursuit may be considered as endless, yet it is now terminated in a manner to satisfy even the most fastidious and most unremitting of Print-Collectors. The united diligence and judgment of Messrs. Woodburn and W. Scott, have chiefly contributed to such a Collection; which has necessarily been attended with an expense proportionate to the number and value of the engravings; which amount to at least three thousand two hundred.

These volumes have been recently bound, in the most splendid and appropriate manner, by C. Lewis, in dark green morocco.

Thus has the reader been conducted round the LIBRARY at ALTHORP. The circuit, or rather bibliographical journey, has been necessarily rapid; yet enough has been seen to convince him of what a more leisurely survey would produce. The preceding may indeed be called little better than an Epitome of the contents of this extensive and magnificent Collection.



THE STAIR CASE.

ON passing through the door, immediately opposite the entrance into the house, in the hall before described, (see page 1) the visitor casts his eye, with no small gratification, on the scene—which is represented in the ANNEXED ENGRAVING. This is the stair case of which such handsome mention is made in the Travels of Cosmo III., Grand Duke of Tuscany, at page xxxiv. ante; and of which the fair SACHARISSA, as has been before observed, was the architectress or planner. But this magnificent ascent to the upper, or what was formerly used as state apartments, led to scarcely any thing but the rooms immediately connected with it; and in order to remedy so palpable an inconvenience, the present proprietors of Althorp caused those GALLERIES to be built, which are seen in the annexed view; and which, while they greatly add to the beauty of the coup d'œil, contribute as essentially to the convenience of the mansion. The whole of this interior view has a very pleasing and peculiar effect.

Before we mount the stair-case, and join the party who are represented in the engraving, as in the act of ascending, we may linger for a few minutes below—and make ourselves acquainted with the pictures which are seen on the floor. The portrait, opposite—which is over a door—leading into the billiard library, is ELIZABETH, DUCHESS OF BRIDGEWATER, third daughter of John Duke of Marlborough. She was, first, Countess, and afterwards Duchess of Bridgewater, by her marriage with Scroop Egerton, Duke of Bridgewater, and was also the mother of Lady Ann Egerton, to be presently described. She had also two sons. The countenance of this lady is certainly that of a fine and beautiful woman. The artist was *Jarvis*; and the performance is more creditable to his memory than most of the specimens which have survived him.

To the left, is her sister HENRIETTA, ELDEST DAUGHTER OF THE DUKE OF MARLBOROUGH, and wife of the son of Francis,

the famous Earl of Godolphin: the great favourite of Henrietta's mother; see page 78, ante. The painter is *Kneller*. Still more to the left, is a portrait of SIR ROBERT SPENCER, of Offley; in the county of Herts. Facing the bottom of the staircase, is a large painting, representing WILLIAM GODOLPHIN, LADY ANNE EGERTON, and VISCOUNT BRACKLEY; being whole lengths of them when young. Godolphin was grandson of John Duke of Marlborough, by Henrietta, his eldest daughter, and on the death of the Duke, became Marquis of Blandford; but died in 1731, (having married a lady of Dutch extraction at Utrecht, in 1729) without issue. See page lv. ante. Lady Ann Egerton was the only daughter of Elizabeth, third daughter of the Duke of Marlborough, and first wife of Scroop Egerton, first Duke of Bridgewater. She married, first, Wriothesley, third Duke of Bedford; and secondly, William, grandfather of the present Earl of Jersey. John, Viscount Brackley, was her brother.

To the right of this picture, is a portrait of HELEN, LADY SPENCER, wife of Sir Robert Spencer of Offley. Below, is a portrait of HENRY SPENCER of Offley. Over a closed door, under the gallery, to the left on entering the area—as in the view—is a half-length portrait of MARY, *fourth daughter of the DUKE OF MARLBOROUGH*, who married John Duke of Montagu. Over the door or entrance, to the left of the Duchess of Montagu, is a portrait of the *twelfth Earl*, and only DUKE OF SHREWSBURY; prime minister of William III. and whose name has recently received a good share of popular attention, from his *Private and Original Correspondence with King William, &c.* edited by the Rev. Mr. Coxe, and of which some use has been made in the preceding pages of this work; vide p. xxxix-xlii.

The portraits *under* the gallery, on the left hand of the fire-place, are as follow: LADY CLANCARTY, an UNKNOWN LADY, GENERAL SIR JOHN MORDAUNT, K. B. MARY, DUCHESS OF RICHMOND, a copy from Vandyke. LORD CHANCELLOR MACCLESFIELD, in his robes of Office. The portraits under the gallery on the right of the fire-place, are as follow: two of LADIES, UNKNOWN. CHARLES II. a full length in his robes as a knight of the garter. Next to this portrait, is one of which the ANNEXED



T. J. del.

W. Kneller sculp.

JOHN, MARQUIS OF BLANDFORD.

Only Son of John, Duke of Marlborough.

*From the Original Painting in the Possession of
Earl Spencer at Althorp.*



F. Goussier del.

FROM THE ORIGINAL DRAWING BY PIERRE-PAUL VERMOREL

ENGRAVING affords the best idea. It is that of JOHN, MARQUIS OF BLANDFORD, eldest son of John Duke of Marlborough, who died of the small-pox in the sixteenth year of his age. A very particular and interesting account of his last illness and death will be found in the XVth. chapter of Mr. Coxe's *Memoirs of the Duke of Marlborough*. The painting is by Sir Godfrey Kneller. Next to this is a whole length portrait of CHARLES, second DUKE OF MARLBOROUGH, in his coronation robes, as fifth Earl of Sunderland.

Having surveyed this curious collection of FAMILY PORTRAITS on the ground floor, I must again call upon the visitor to make the circuit of the lower apartments complete, before he mount the stair case. Accordingly, passing round under the north gallery, he will be conducted into

LORD SPENCER'S BED CHAMBER.

Over the chimney-piece is a very beautiful specimen of the talents of *Pompeio Battoni*, in a portrait of the FIRST COUNTESS SPENCER; mother of the present Earl:—of which the OPPOSITE ENGRAVING is a faithful representation. This picture was painted at Rome in 1763. Over the entrance-door, is a portrait of her husband, JOHN, FIRST EARL SPENCER, by *Gainsborough*. His Lordship (father of the present Earl) was about the age of thirty-five, at the time of its execution. On the other side of the chimney, there is another portrait of him when he was fourteen years old. The painter is unknown. On the opposite side of the room, are portraits of the PRESENT COUNTESS SPENCER, LADY ANN BINGHAM, her sister, and the LATE COUNTESS OF BESSBOROUGH, sister of the present Earl Spencer. They are all three executed by *Sir Joshua Reynolds*; the two first being yet fresh and vigorous specimens of his pencil. They are known to the virtuoso by the charming engravings of them, in stippling, by Bartolozzi. The portrait of the Countess of Bessborough has been engraved in mezzotint. In the pier between the windows, is a portrait of the present EARL OF BESSBOROUGH, also by Reynolds; but a less favourable performance, in every respect, than that of the Countess, his late consort. In this room is preserved the original drawing, by the late Mr. Alexander,

(draftsman to the British Museum) of the large SILVER VASE presented to his Lordship, by his tenantry at Althorp, on the 23d of December, 1815. Opposite his Lordship's bed chamber, having the entrance passage between, are

LADY SPENCER'S DRESSING AND BED ROOM.

These rooms look into a small flower-garden. The dressing room is wainscoted in pannels, and painted in arabesque by Boileau. We pass through it into her Ladyship's bed-room, where are the following portraits. Over the door, on entrance, is a portrait of CHARLES, FIRST EARL OF LUCAN, by Sir Joshua Reynolds—in fine preservation. To the right, is a portrait of RICHARD, the PRESENT EARL OF LUCAN (when Lord Bingham) by the same artist. Over the chimney, is a picture containing small whole lengths of GEORGIANA, the LATE DUCHESS OF DEVONSHIRE, HENRIETTA FRANCES, LATE COUNTESS OF BESSBOROUGH, and the present EARL SPENCER, their brother, when in his sixteenth year. The artist is *Angelica Kauffman*.

But a most brilliant specimen of the pencil of *Angelica Kauffman*—is a small whole length portrait of the late first COUNTESS of LUCAN, mother of the present Countess Spencer—and of which the OPPOSITE ENGRAVING, beautiful and faithful as it is,* is hardly sufficient to give an adequate idea. The original measures four feet by three: and is in a perfectly fine state of preservation. The visitor and reader will contemplate such a picture with increased satisfaction, when it is known to be a resemblance of the *Illustrator of the Shakspeare*, of which so particular an account has been given in the preceding pages.† Opposite the bed, is a head of Georgiana, Duchess of Devonshire, when a child. In the centre, is a group of four children of the late Earl Spencer, and on the right is a head of the present Earl Spencer, when a child. All these are in crayons, by Miss Read. To the left of the group by Angelica Kauffman, is another portrait of the present Earl Spencer, when a child; with a black cap and feather, and a dog by the side of him.

* From the necessity of adapting it to the pages of this work, the above engraving occupies only two thirds of the figure of the original.

† See p. 200, ante.



MARGARET COURTESSE DE ROCHAS.

From the Original Painting by Raphael Sanzio.

In the Possession of Lord G. G. G. G. G.



T. Uwins del.

Worthington Sc.

SIR JOHN SPENCER, KN^T

Father of the first Baron Spencer.

A.D. 1590. Aetate 57.

The Original in the Possession of Earl Spencer at Althorp.

Engraved by L. Smith

London Published for the Rev T F Dibdin, 1822.

We now mount the Stair Case, with the company in the engraved view—so often referred to—and stop at the landing-place, to notice the following pictures, which face the visitor on ascending. Four kit-kat pictures—the first on the left hand, *Queen Anne* with her son the Duke of Gloucester: the next, Sarah Duchess of Marlborough, with the key as groom of the stole. Next, Mary Queen of England, and lastly George, Prince of Denmark. Above these four pictures on the left hand, is John Carteret, first Earl Granville: whole length of Robert, first Lord Spencer: in the centre Lord Lisle, and his sister, children of the Earl of Leicester, nephew and neice of Dorothy, Countess of Sunderland; a charming, and interesting picture by Sir P. Lely. Next to them, Margaret Willoughby Lady Spencer, wife to Robert first Lord; Frances Worsley Countess Granville, she was Mother to Lady Georgiana Carteret, wife to the Honourable John Spencer, and grandmother of the present Earl. In the right hand gallery, the Duke of Roxburghe, and five full length pictures—First, Ann Churchill, Countess of Sunderland, with her daughter Diana, afterwards Duchess of Bedford—Ann Viscountess Bateman, sister to Charles Duke of Marlborough—Lady Longueville,—her son was created Earl of Sussex;—Ann Countess of Sunderland with her son Robert, who died young at Paris. On the left side of the window—Adelaide, Widow of the Marquis Paleotti—Duchess of Shrewsbury; Anna Maria Brudenell, Countess of Shrewsbury, Mother of the only Duke of Shrewsbury; under her, the portrait of Sir John Spencer, the father of the first Lord Spencer.* On the right hand of the window, the Duke of Manchester; under him, Sir John Spencer of Offley; over the door, Lady Georgiana Carteret, wife of the Honourable John Spencer, and grandmother to the present Earl. In the left hand gallery, a portrait of a Lady unknown, and three full length pictures:—first, Charles third Earl of Sunderland: second, Lady Georgiana Spencer, and her son John, first Earl Spencer, and Lady Masham; third, Heneage Finch, Earl of Nottingham. Over a door a portrait of a Lady unknown, and next to her, a portrait of Juliana Countess of Burlington.

* See the OPPOSITE ENGRAVING.

In the lobbies are five portraits of the Spencers of Offley, in the county of Herts.

In the anti-chamber of the picture gallery is the marble bust of the Earl of Godolphin, by Rysbrach; and a terra cotta of Vandyck; two landscapes by Moore, painted at Rome in 1786, and over the door into the gallery, a man in armour sleeping on a drum head.

Over the chimney of the stair case is a window of ancient painted glass, representing armorial bearings; and under it is fixed a banner inscribed with the word GRATITUDE: presented to the present Earl Spencer by his tenants.

THE PICTURE GALLERY.

‘ . . . the GALLERY at ALTHORP, one of those enchanted scenes which a thousand circumstances of history and art endear to a pensive spectator.’

WALPOLE : *Anecdotes of Painting*, vol. iii. p. 18; edit. 1765.

THIS highly interesting Collection of Pictures, or rather of HISTORICAL PORTRAITS, is contained in a room of one hundred and fifteen feet in length, by twenty feet and a half in width, and nineteen in height. It is usually entered at the northern extremity; from which a splendid coup d’œil is obtained of the entire series—terminated, at bottom, by one of the finest whole-length specimens of Vandyke’s pencil, between two similar specimens, of scarcely less brilliancy, from the pencil of Sir Joshua Reynolds. These shall be described in their proper order. We begin by turning round to the left, as we enter the room, with the pictures which are placed opposite the windows. Over the entrance door is an original portrait of

MONSIEUR DE COLBERT, by MIGNARD.—This fine picture has been described in the *Bibliographical Tour*, vol. ii. p. 477; and was purchased at the sale of the late Quintin Craufurd’s collection, at Paris. It was fitting that the portrait of a great Minister, and great Collector of Books—from whose library so many fine copies grace the shelves below—should find a place in a Gallery like this. We proceed to the right

JOHN DUKE OF MARLBOROUGH, by SIR G. KNELLER.—This is a half-length, and the usually received portrait of Marlborough. It has been recently, but not very faithfully, engraved, for Mr. Cox’s Life of that hero.

PHILIP II. KING OF SPAIN, by Sir ANTONY MORE. — A genuine picture; painted upon wainscot. Philip is in a black dress, richly studded; with a gold chain across the neck, and a belt and sword below. The countenance exactly resembles that in the fine whole-length of the same monarch, in the collection of his Grace the Duke of Devonshire.

KING HENRY VIII., QUEEN MARY, and WILL. SOMMERS the Jester.—The *opposite engraving* will give the best notion of the composition of this picture, which I consider as one of the most curious and valuable in the collection. It is presumed that HANS HOLBEIN was the painter of it; for although the tone of colour be darker than that which is usually seen in his productions, yet the *ground-work* of the King's tunic, or vestment, in *crimson foil*, such as we see in the undoubtedly genuine picture of the same monarch, by the same artist at Somerset House; is strongly indicative of that painter's style. That Will Sommers was also a subject upon which his pencil was exercised, may be seen on consulting Granger, vol. i. p. 116-17. I should add, that all the figures are of the size of life.

THE SFORZAS, by ALBERT DURER.

Maximilian Sforza, Duke of Milan, in 1512. Eldest son to Ludovico, surnamed the Moor, and Beatrix D'Est: died in 1530, unmarried.

Francis Sforza, Duke of Milan, in 1529. Second son to the Moor, married Christiana, daughter to Christian II. King of Denmark: died in 1535, without issue.

The above portraits are curious and interesting specimens of Albert Durer's art; they appear in one of the compartments of a picture painted in wood by that artist; the middle division of which represents a man sitting at a table with a skull before him; and the opposite compartment to that above described, contains the Salutation of the Virgin. It is in good preservation.

BARBARA, DUCHESS OF CLEVELAND, by Sir PETER LELY.—She was daughter to Villiers, Viscount Grandison, who was son to Villiers, Duke of Buckingham. She married Palmer, Earl of



LOUIS XIV. and the King of France, QUEEN MARY II. and WILL. SOMERS, the Prince of Orange, the Prince of Wales, and the Duke of York, in the Gallery at Whitehall.

Castlemain; and being mistress to Charles II. was created Duchess of Cleveland by that monarch: by whom she had several children. 'She was,' says Bishop Burnet, 'a woman of great beauty, but most enormously vicious and ravenous; foolish but imperious; very uneasy to the King; and always carrying on intrigues with other men, while yet she pretended she was jealous of him. His passion for her and her strange behaviour to him did so disorder him, that often he was not master of himself, nor capable of minding business, which in so critical a time required great application.' Granger observes that 'she was the most inveterate enemy of the Earl of Clarendon, who thought it an indignity to his character to show common civilities, much more to pay his court, to the mistress of the greatest monarch upon earth. When this honoured nobleman was going from court, upon his resignation of the Great Seal, the Duchess of Cleveland, who knew him to be her enemy, insulted him from a window of the palace. He turned to her and said, with a calm but spirited dignity, 'Madam, if you live you will grow old.' After a life of continued profligacy, she died of a dropsy, in her sixty-ninth year, A. D. 1709.

She is here painted in the character of a shepherdess, with a crook in her hand. This is in every respect a genuine picture—in fine preservation.

LA COMTESSE DE GRAMMONT, by Sir PETER LELY.—A charming portrait of a beautiful and virtuous woman. The drapery is blue, with a straw-coloured handkerchief. The Countess of Grammont was sister to Count Hamilton, whose interesting memoirs make us so intimately acquainted with the manners of the court of Charles II. Her father was Sir George Hamilton, one of the sons of the first Earl of Abercorn. By Philibert, Comte de Grammont, her husband, she had two daughters; one married the Earl of Stafford, the other was Lady Abbess of the Canonesses in Lorraine. Her conduct was without reproach at the court of Charles II., and of Louis XIV.—A sure test of her virtue and good taste. There is an engraving of her (but I know not whether from *this* picture) in the edition of the *Mémoires de Grammont*, published at *Strawberry Hill* in 1772,

quarto. The engraving is by G. Powle—‘executed in a style of beauty and spirit that has been seldom surpassed.’ *Bibliomania*, p. 720. It is, I presume, to *this* engraving that Bromley refers: p. 244.

SIR P. P. REUBENS, by VANDYKE.—A whole length. The attitude is as graceful as the finishing is delicate. A gold chain, pending from the right shoulder, vanishes a little below the left arm. A key is stuck in the girdle; and the gloves are held in the left hand. The subject is dressed wholly in black.

UNKNOWN PORTRAIT: apparently of a Man of Letters, by Sir ANTONY MORE. — A very fine specimen of the master. It is painted upon panel. The following engraving of it is by Professor Hesse of Munich, from an exquisite copy, in water colours, of the same size, by the late Mr. Satchwell.





T. Wiggins del.

E. Scriven Sc.

NELL GWYNN.

From a Painting by Sir F. Lely, in the Possession of
Earl Spencer, at Althorp.

Printed by L. Ash.

London Published for the Rev. T. F. Dibdin 1822.

SIR ANTONY VANDYKE, by Sir P. P. REUBENS. — A head and shoulders only.

NELL GWYNN, by Sir PETER LELY.—The *Opposite Engraving* will convey some notion of the beauty and elegance of this picture. It has greater feminine attraction than any one which I remember to have seen of the Original. Granger, in his list, does not describe the present; of the genuineness of which there cannot be a doubt.* She is dressed in a yellow or straw-coloured gown, with a lavender-coloured mantle thrown over it. The character of the Original is too notorious to need recital. Granger, vol. iv. p. 188, has given a brief but vigorous delineation of her. She was the most celebrated low comic actress of her day; and having become mistress to Lord Dorset, and afterwards to Charles II., she had, by the latter, two sons; the Duke of St. Albans and James Beauclerk. She was a taunting rival of the Duchess of Portsmouth; and Madame de Sévigné, in one of her letters, gives an amusing anecdote of her spirit and impertinence, upon some occasion in which the Duchess was concerned. See the *Mémoires de Grammont, Paris, 1812, octavo, p. 381*. Burnet calls her ‘the most indiscreet and extravagant person that ever appeared at court.’ Notwithstanding she had grossly abused the King’s liberality, or rather profligacy, (for Charles had bestowed not less than £60,000. upon her,) she was remembered by the dying monarch in his last moments. ‘Do not let poor Nelly starve!’—were his words to those who stood round his death-bed. *Dryden’s Works, Edit. Scott: vol. x. p. 82, edit. 1821*. The anecdote of her, related in the ixth volume, p. 426, of the same work, is better told in Granger.

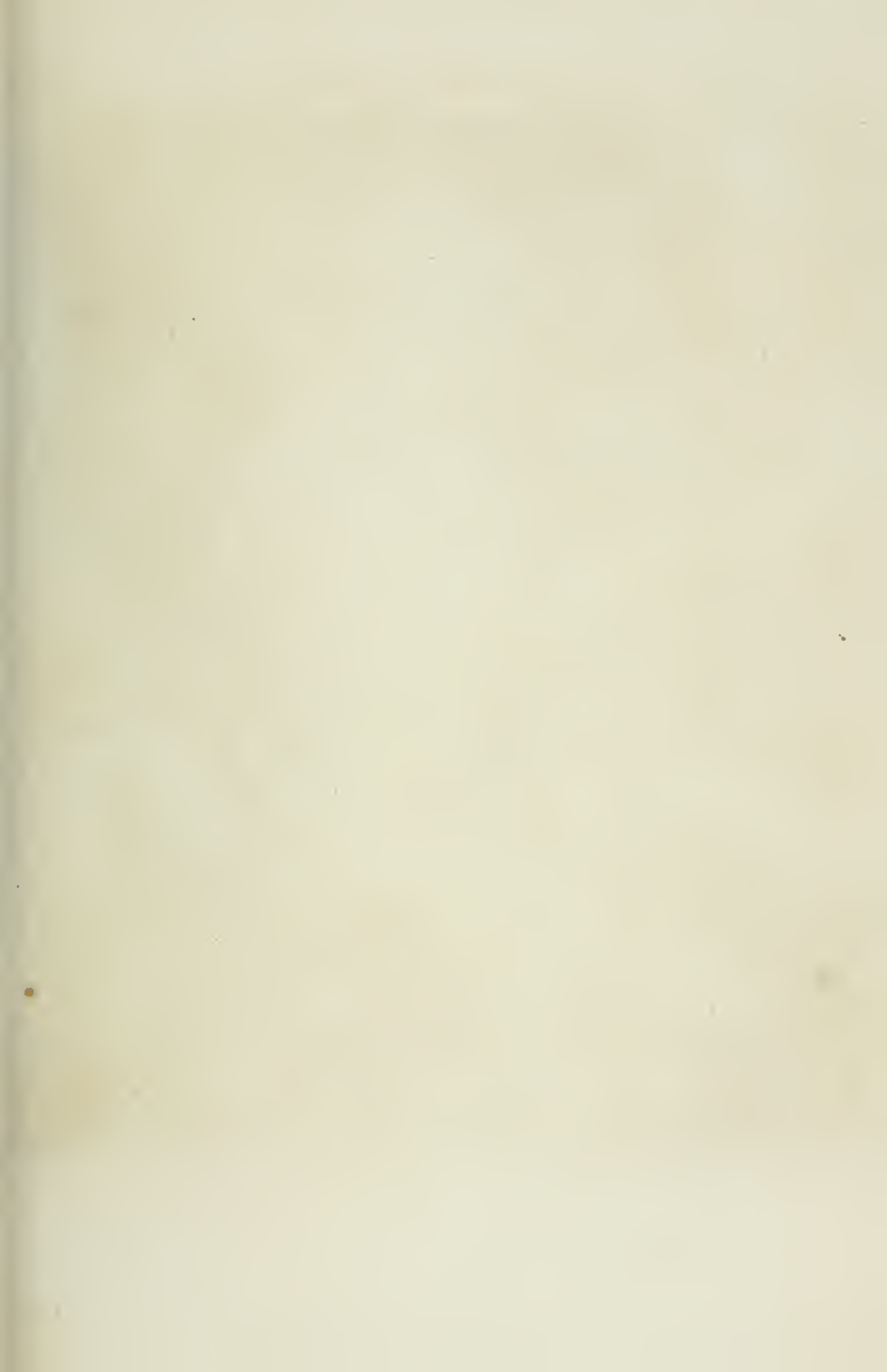
The DUCHESS OF PORTSMOUTH, by Sir PETER LELY. — The most constant, and the most favoured, but most unpopular of all the mistresses of Charles II. Her name was LOUISE DE

* The portrait of her, among Harding’s wretched engravings, in the quarto edition of Grammont, p. 259, *seems* to be a copy of the above. That of her, sitting between her two sons, and considered to be so very rare and expensive, is, to the best of my recollection, a vulgar and insipid performance.

QUEROUAILLE. She came over in the train of the King's sister, who was married to Philip, Duke of Orleans, in order to entice Charles into an union with Louis XIV.—which unhappily succeeded but too well. She was created Duchess of Portsmouth on August 9th, 1673; and is thus noticed by Evelyn, about three years before her creation: 'Nov. 4, 1670, I now also saw that famous beauty, but in my opinion of a childish, simple, and baby face, Mademoiselle Querouaille, lately Maide of Hon^r to Madame, and now to be so to y^e Queene.' *Memoirs*, vol. i. p. 432. Evelyn relates a droll story about her, in the following year, when she was 'coming to be in greate favor with the King'—and in which story he seems to repel, with some degree of indignation, the charge imputed to him, of having witnessed some indiscretions of that 'young wanton.' There were certainly strange proceedings at Euston, a 'place of Lord Arlingtons.'

Charles was unwearied in his attentions, and unbounded in his gifts and marks of distinction, to this extraordinary woman. Her apartments at Whitehall, in 1675, were (says Evelyn) 'luxuriously furnished, and with ten times the richnesse and glory beyond the Queenes; such massy pieces of plate, whole tables, and stands of incredible value.' *Memoirs*, vol. i. p. 480. Again, at p. 539, Evelyn describes an entertainment given to the Ambassador of Morocco 'at the Dutchesse of Portsmouth's glorious apartments at Whitehall.' In the company, he describes Lady Lichfield and Sussex, the Duchess of Portsmouth, Nelly, &c. concubines, and *cattell of that sort*, as splendid as jewells and excess of bravery could make them.' The foreigners 'tooke leave with this compliment, that God would blesse the Dutchesse of Portsmouth and y^e Prince her Sonn, meaning the little Duke of Richmond;' p. 539. This took place in 1682.

These apartments (says Evelyn) had been pulled down and rebuilt three times to please the Duchess: but in 1691 were destroyed by fire, which consumed 'other lodgings of such lewd creatures, who debauched both King Cha. 2, and others, and were his destruction.' Granger says (apparently upon the authority of Voltaire's *Siècle de Louis XIV.*) that 'her beauty, which was not of the most delicate kind, seemed to be very little





J. Tanquerel del.

J. Freeman sc.

THE SUFFERINGS OF ELIZABETH.

From an Original Painting by Sir Peter Leis,
in the Gallery at Althorp.

London, Published for the Rev.^d T. Edlin, 1820.

PRINTED BY LARSEN

impaired at seventy years of age.* Charles, on his death-bed, particularly recommended her and her son to the protection of his successor. She herself died as late as the year 1734, in the eighty-ninth of her age. To return to the portrait; of which so beautifully an ENGRAVED COPY embellishes these pages. The Duchess is dressed in an orange-coloured gown. The mantle is light blue. Her right hand holds a sprig, or some leaves, which are offered to a lamb—here obliged to be omitted for want of room. The colouring and expression of the face are perfect; and, on the whole, this fine original picture merits every thing said of the painter by Walpole, in his *Works*, vol. iii. p. 27. The back-ground is among the happiest specimens of the master; and the back-grounds of Lely appear occasionally to have been successfully imitated by Sir Joshua Reynolds.

PENELOPE WRIOTHESLEY, SECOND LADY SPENCER, by VANDYKE.—A ‘Spencer’ by Vandyke is a treasure: as was the lady herself to her husband. See p. xxv. ante. This is a whole-length portrait, well conceived, and as ably executed: and apparently a most faithful resemblance. The subject is looking over the right shoulder; habited in light blue satin. A favourite little dog is before her, with his back to the spectator.

WILLIAM, DUKE OF DEVONSHIRE, by SIR JOSHUA REYNOLDS. A head and shoulder portrait: admirably pencilled and coloured,

* Dryden addressed her in a song, not long after her arrival, entitled, ‘THE FAIR STRANGER’—of which the two concluding stanzas are these:

Your smiles have more of conquering charms,
Than all your native country's arms;
Their troops we can expel with ease,
Who vanquish only when we please.

But in your eyes, O! there's the spell!
Who can see them, and not rebel?
You make us captives by your stay;
Yet kill us if you go away.

But Evelyn was not far short of the mark, when he described her countenance as having something in it ‘childish and baby-like.’

and in a fine state of preservation. The resemblance to his son, the present Duke, is most striking.

MARECHALE DE MURY, by Sir JOSHUA REYNOLDS. — She was an intimate friend of the late Countess Spencer; and is here represented sitting, with her head resting upon her left hand and arm, supported by the knee. She is decorated with a blue ribbon, indicating her being (at the time this picture was painted) a Chanoinesse of the noble Chapter of Nuys, near Dusseldorff.

LADY DENHAM, by Sir PETER LELY. — This lady makes a brief, but a brilliant figure, also, upon the canvas of Grammont. In other words, she is there introduced almost for the sake of ridiculing her husband, Sir John Denham, the famous poet, whose wife she became when she was only eighteen years of age, and when her husband was in his seventy-ninth year. A short time afterwards, she became lady of the bed-chamber to the Duchess of York, and sullied her reputation by her intrigues with the Duke. She was the beautiful Miss Brooks. The fruits of her marriage were only jealousy on the one part, and indifference on the other; and her death is supposed to have been precipitated at Sir John's house, where she was confined, by poison.* The ANNEXED ENGRAVING is doubtless the most faithful of those which have been executed of the subject. The drapery consists of a light blue mantle upon a straw-coloured gown; very harmonious in its effect. Walpole has certainly treated the draperies of Lely with too much severity—in saying that they appear to be ‘supported by a single pin.’

* In the *Athen. Oxon.* vol. iii. col. 823-7, *edit. Bliss*—we are informed, on the authority of Aubrey, that ‘Sir John was ancient & limping. The Duke of York fell desperately in love with his second wife; which occasioned Sir John's distemper of madnesse. His second Lady had no child, and was poisoned by the hands of the co. of Roc. with chocolate.’ Sir John was Clerk of the Board of Works, and Architect in ordinary to the King. Evelyn, however, had but a poor opinion of his architectural talents—‘knowing him to be a better poet than architect, tho’ he had Mr. Webb, (Inigo Jones's man) to assist him.’ *Memoirs*, vol. i. p. 341.



T. J. W. Del.

LADY DE VEREHAM

From the Original Portrait by Sir P. Lely in the Gallery at Althorp

London, Published by the Rev. T. F. Aldrich, 1842



T. Wain, Del.

T. Wright, Sc.

MRS. MIDDLETON.

From the Original Portrait by Sir P. Lely, in the Gallery at Althorp.

London: Published for the Rev. T. F. Robinson, 1821.

MRS. JANE MIDDLETON, by Sir PETER LELY.—“ La Middleton, bien faite, blonde et blanche, avoit dans les manières et le discours quelque chose de précieux et d'affecté. L'indolente langueur dont elle se paroît n'étoit pas du goût de tout le monde. On s'en donnoit aux sentimens de délicatesse qu'elle vouloit expliquer sans les comprendre, et elle ennuyoit en voulant briller. A force de se tourmenter là-dessus, elle tourmentoit tous les autres; et l'ambition de passer pour bel esprit ne lui a donné que la réputation d'ennuyeuse, qui subsistoit long-temps après sa beauté.” Such is the pointed and ungallant opinion of Mrs. Middleton by Grammont. The Count selected her as one of his early favourites: “ Les gants parfumés, les miroirs de poche, les étuis garnis, les pâtes d'abricot, les essences et autres menues denrées d'amour, arrivoient de Paris chaque semaine avec quelque nouvel habit pour lui,” &c. *Mémoires*, p. 126, edit. Renouard, 1812. 8vo. The picture in question, of which a FAITHFUL COPY is here subjoined, is preferable to its precursor. All the engravings of the original which I have seen, appear to be at once feeble and faithless.

HENRI DE LORRAINE, TROISIEME DUC DE GUISE, by *Francis Porbus the younger*.—This exceedingly fine whole length portrait, of the size of life, was obtained at the sale of the late Quintin Craufurd's pictures, at Paris. It is in the finest state of preservation. The back ground is a scarlet curtain. The Duke rests his right hand upon a table, and his left is placed upon his hip. He is clothed in a rich black dress. The scar upon his right cheek, occasioned by a bullet-wound, in a rencontre near Chateau-Thierry—and which obtained him the nick-name of *Balafré*—is sufficiently visible. A dog, of what is called the *Talbot-breed*, is sitting down, and looking at his master with a sort of intensity of affectionate respect. The whole is a fine piece of art, not unworthy even of Titian.

The ORIGINAL was one of the most famous, and most ambitious men, which France—in the turbulent period of the League—ever produced. He was the idol of the people: as well from the beauty of his person, as from the elegance of his manners, the affability of his address, and the courage which he manifested on

all occasions, on which it could be displayed. He became the first minister, and afterwards the determined opponent of his monarch, Henri III :—and if his end had not been hastened by the audacity of his own conduct, there is no saying into what yet deeper misery his country might have been plunged. He fell beneath the daggers of assassins, on a visit to the king. The day before his death, he found, beneath a napkin, near his plate, at dinner, a note—which apprised him of his quickly approaching end. On reading it, all he said was, *HE DARE NOT!*—and coolly finished his dinner. Having called a council that same evening, with his brother the Cardinal de Guise, and the Archbishop of Lyons, it was resolved—in a desperate moment—that he should force himself, the next day, upon the King. On the 23d of December, 1588, this sudden and fatal visit was paid. The Duke had no sooner entered, than he saw the guard doubled; and the hundred Swiss soldiers ranged upon the steps. This disconcerted him a little; when, on being admitted into the first hall, the doors were instantly closed upon him. Nevertheless, he assumed a cheerful air; saluted the privy counsellors with his accustomed gracious manner; and, on entering the cabinet to pay his respects to the King, was overwhelmed by the daggers of several assassins, posted there for the purpose of his destruction; before he could even put his hand upon his sword to defend himself; and expired, exclaiming—“*Lord have mercy upon me!*” He was only in his thirty-eighth year. Such an end was doubtless most execrable, and seems to redeem many of the errors of an infatuated life. Yet we must not fail to reflect, that the Duke was a fierce and inexorable persecutor of the Hugonots, and wished for the establishment of the inquisition in France, to accelerate, by civil means, the destruction of those whom the sword had spared. Such men are as great enemies to mankind as to their own country.

ANNE SPENCER; Painter unknown. A Head. She was third daughter to William, second Lord Spencer, and Penelope Wriothesley, his wife. She married Sir Robert Townsend, second son to Sir George Townsend.

ELIZABETH SPENCER; Painter unknown. A Head. She was sister to the preceding; and married, first, Lord Craven; second, the Hon. H. Howard; and third Lord Crofts.

DOROTHY PERCY, COUNTESS OF LEICESTER, by VANDYKE. Lady Leicester was daughter to Henry, the ninth Earl of Northumberland. She married Robert, the second Earl of Leicester, by whom she had four sons and eight daughters. Consult the account of *Illustrious Characters*, with their portraits subjoined—of which Mr. Lodge is the able editor.

ANNE, COUNTESS OF ARRAN, by Sir GODFREY KNELLER. She was eldest daughter to the second Earl and Countess of Sunderland; and married, first, James Earl of Arran; eldest son to the Duke of Hamilton and Brandon; see p. xlvii. ante. This is a whole-length of the size of life: and a pleasing picture. The Countess, habited in dark blue, with a mulberry-coloured mantle, is sitting upon a bank. An orange-tree is at her right, and a paroquet is pecking at her finger.

ANNE CARR, COUNTESS OF BEDFORD, by VANDYKE. The portrait of this lady is engraved in Mr. Lodge's splendid work of *Portraits of Illustrious Characters*, from a whole length of her at Woburn; and an excellent account of the amiable Original is there given. Her mother, Frances Countess of Essex, whose second husband was Carr Earl of Somerset, the profligate favourite of James I.—was among the most infamous of women. Lady Bedford was the offspring of this second match. It is said that she was perfectly unacquainted with the character of her mother, till after her marriage with William, the fifth Earl of Bedford—when the mere accidental perusal of a book (probably entitled "*Truth brought to Light by Time*,"*), put her in possession of the heart-

* This is a most curious and interesting book, developing the first fourteen years of the reign of James I. The edition of it, at Althorp, is of the date of 1651; with an appendix, of the same date, giving an account of the revenue of King James. This work contains, I think, the most clear and irrefragable proofs of both Lord and Lady Somerset being privy to the murder of Sir Thomas Overbury, in the Tower of London. Sir Thomas

distressing fact. She swooned away at the discovery. Her own life, however, was a perfect contrast to that of her parent. This picture has uncommon sweetness of expression, and is most beautifully painted. The hands are exquisitely drawn and placed. The drapery is of a subdued lake-colour, surmounted by a grayish yellow mantle.

HORTENCE MANCINI DUCHESSE DE MAZARIN, by Sir GODFREY KNELLER. She is mentioned in Grammont, and was niece of Cardinal Mazarin. She is here represented in a turbanned head-dress, as Cleopatra in the act of dissolving the pearl. A fine animated countenance, and a warmly coloured picture.

HENRY WRIOTHESLEY, EARL OF SOUTHAMPTON, by MYTENS. A charming picture of the PATRON OF SHAKSPEARE, and guardian of the first Earl of Sunderland: see page xxviii. ante. A half-length.—The painter has dressed him in armour, with a ruff and crimson flowered sash. An engraving of the same portrait appears in Mr. Lodge's *Illustrious Characters*.

UNKNOWN LADY, by CORNELIUS JANSEN.—In the costume of the times. A portrait to the waist.

HENRIETTA, QUEEN OF CHARLES I. by VANDYKE.—A whole length, and a most pleasing picture. The Queen is dressed in white satin; with some white roses in a glass vase, and the crown, upon a table covered with green velvet flowered with gold, is beside her. A dark-ochre and green curtain is behind. A land-

was poisoned: because he dissuaded his once friend and patron, Lord Somerset, from marrying Lady Essex; who chose to divorce herself from her first husband. Sir Thomas wrote a poem called "*The Wife*," intended as the contrast of that of his patron—which had a great run in its day. But, criminal—and deserving even of capital punishment, as was the conduct of Lord and Lady Somerset—it is forgotten, and almost even pardonable, compared with the mean and miserable demeanor of JAMES!—who again pressed to his bosom the murderer of one of the most respectable subjects of his realm. Sir Edward Coke (who about this time was made Chief Justice of the Court of King's Bench, and a Privy Counsellor), must have been under the influence of court-

scape is seen in part of the back-ground. A Turkey carpet is spread on the floor. This is a sweetly painted picture, in a fine state of preservation. The satin gown, with a twisted cord or belt, of pearl and emeralds, are managed to perfection. The arms and hands are in the best style of the master.

ANNE GENEVIEVE DE BOURBON, DUCHESSE DE LONGUEVILLE, by MIGNARD. A beautiful little picture, measuring eight inches and three-quarters, by seven; of the head and shoulders only. A written memorandum, at the back, furnishes us with the following particulars relating to the original: "Fille de Henri, second du nom, Prince de Condé, Sœur du Grand Condé, FEMME DU DUC DE LONGUEVILLE, et Mère du dernier Duc de Longueville, qui fut tué au passage du Rhin en 1672. Elle fut du nombre de ces Intrigantes de haut rang, qui figurèrent pendant la Fronde. Après une pénitence de 27 ans, qu'elle fit pour les folies et les pêchés de sa jeunesse, elle mourut en 1679." This original portrait was given to the present Countess Spencer by the late Quintin Craufurd, Esq. who resided principally at Paris—where he bought it in 1817.

LADY JANE GREY, by LUCAS DE HEERE. It is just possible that the reader may not have forgotten the *print*—if he have the description—of this exquisite ornament of the Althorp Gallery, which is to be found in the *Bibliographical Decameron*, vol. iii. p. 249, &c.* A reconsideration of what is there written, together with frequent revisions of the picture itself, has confirmed me in the opinion first entertained, not only that the portrait of Lady Jane Grey introduced into *Holland's Heroologia*, is an *ideal* portrait (indicative of a person very much beyond the age of Lady Jane) but that the present is, upon the whole, one of the most PRECIOUS CABINET PICTURES in the kingdom. It is in a perfect state of preservation.

* The exact measurement is one foot nine inches by one foot three inches. This is mentioned here, because the measurement, in the authority above referred to, was stated from memory, and is not quite correct.

DIANE DE POICTIERS, by JANET.—The original picture : described in the *Bibliographical, Antiquarian, and Picturesque Tour* ; vol. ii. p. 478 : from which I may be allowed to borrow the description. “ This highly curious portrait is a half length, measuring only ten inches by about eight. It represents the original without any drapery, except a crimson mantle thrown over her back. She is leaning upon her left arm, which is supported by a bank. A sort of tiara is upon her head. Her hair is braided. Above her, within a frame, is the following inscription, in capital roman letters : “ *Comme le Cerf brait après le décours des Eaux : ainsi brait mon Ame après Toy, ó Dieu, Ps. XLII.*” Upon the whole, this is perhaps the most legitimate representation of the original which France possesses.”

This was written when that picture was in the collection of the late Quintin Craufurd, at Paris. On the death of that gentleman, his pictures were sold by auction ; and I became the purchaser of this, and of a few other articles, which have found their way into this noble collection. France therefore no longer possesses the treasure in question—which I still continue to think the purest representation of the original, as a *painting*, which exists. The name of *Janet* is at the back ; but, apparently, not of the time of the artist. There is good reason to think, that either *Janet* or *Primaticcio*, was the artist who executed it.*

* A pleasing sequel to the purchase of the above picture may here find its way in a note. In the year 1820, when I revisited Paris, the collection of Mr. Craufurd was not sold—although the owner was dead. I requested M. Cœuré, to whose pencil I had been indebted for several pleasing ornaments in the *Tour*, to make a copy, in water colours, of the portrait in question :—which he executed with his usual spirit and success. From that copy (measuring about seven inches, by five and a half) an ENGRAVING was made, by Mr. J. Thomson. The plate was considered as a PRIVATE ONE, and a limited impression was taken ; of which each copy was sold at £1.1. and I have reason to think that the whole impression is exhausted—and I *know* the plate to be *destroyed*. Mr. Thomson, an artist of great modesty and merit, is allowed to have done ample justice to his model. That “model,” or copy of the original, was sold at the sale of my drawings for the *Tour*, on St. Valentine’s Day, of this year, for twenty guineas ; being about five guineas more than were given for the ORIGINAL PICTURE—and about eight beyond what were paid to the French artist who copied it. Of such striking beauty was the portrait itself considered !

PORTRAIT OF HANS HOLBEIN, by HIMSELF.—A head in a very small circle, brilliantly executed. It is the head which Walpole has prefixed to his account of our painters; and Walpole himself was always in the habit of considering this to be an original.

HENRY VIII. KING OF ENGLAND, by the SAME.—A beautiful and well preserved specimen of the master, measuring only eleven inches by seven and a half. Henry is dressed in gray puckered with white. He has a brown surcoat, turned up with cloth of gold. What is *seen* of the hands makes us only regret that so little is seen. Upon the whole, a gem of its kind.

FRANCIS II. KING OF FRANCE; WHEN DAUPHIN, by JANET.—MARY, QUEEN OF SCOTS; HIS WIFE, by the SAME.—These two small pictures are perfect curiosities of their kind. They are doubtless genuine pictures of the master; and are painted upon pannel, which in many places is perforated by the worms. They retain nevertheless all their pristine delicacy and lustre of colouring. Francis was scarcely fourteen when he married the unfortunate Mary, he himself dying in 1560—the second year after his nuptials. Whoever compares this portrait of him, (although it be not in profile) with the profile portrait of him in the *Promptuarium Iconum Insigniorum*, &c. first published in 1553, and afterwards in 1578, 4to. will find a striking conformity between the two countenances. Mary is represented as a girl of about sixteen, shortly after her marriage with Francis. She is in the costume of the court of Catherine de Medicis. A picture in the anti-chamber to the Louvre Gallery at Paris, representing a court ball in the presence of Catherine and her children, proves that Mary of Scotland's dress was that which she must have worn as one of the court of France. This picture is a highly interesting one, and was bought at Paris during the revolution, when the anarchy and plunder of those days dispersed family pictures, as well as other treasures, amongst the brokers of the metropolis.

MONSIEUR DE ST. EVREMOND, by Sir G. KNELLER.—One of the characters mentioned in *Mémoires de Grammont*: and among

the most fashionable philosophers of his day. His works were formerly held in some repute, but, within the last century, they have been rarely looked into, and still more rarely quoted. He read frequent lectures to the Chevalier de Grammont, who was at once his hero and his pupil; and to which lectures no attention was paid. This satisfied St. Evremond just as well as if he had received the most devoted homage. He was a Norman by birth, and died in 1703, at the advanced age of ninety. Charles II. (through the interest of the Duchess of Portsmouth, and the Duchesse de Mazarin, who united in protecting "the Norman *bel-esprit*,") shewed him great attentions, and gave him a small pension; "on which he lived, amusing himself by the composition of lighter pieces of literature, and despising the country, which afforded him refuge, so very thoroughly, that he did not even deign to learn English." *Scott's Dryden*, vol. xviii. p. ii. prefixed to Dryden's own character of him. Desmaiseaux published his works in 1705. Walpole (*Works*, vol. iii. p. 291) calls him "a charming historiographer." A good account of him (from Desmaiseaux) appears in the English Grammont, published by Mr. Miller, in 1811:* where (vol. i. p. 141) may be seen an engraving of his portrait from a painting by Parmentier: precisely similar to the present; which is of the size of life, and in a perfect state of preservation. The *wen*, between the eyebrows, renders this portrait immediately recognisable.

* A still more particular account of this original character appears in the *Introductory Memoir* to this edition; p. xxvii.—xxx.—where we find his dress and habits thus described:—

His ancient studying cap he wore,
 Well tann'd, of good morocco hide;
 The eternal double loop before,
 That lasted till its master died.
 In fine, the self-same equipage,
 As when, with lovely Mazarine,
 Still boasting of the name of SAGE,
 He drowned, in floods of generous wine,
 The dulness and the frost of age,
 And daily paid the homage due,
 To charms that seem'd for ever new.





COLONEL JOHN RUSSELL.

Grandee to William Duke of Bedford.

From the Original Painted by Verelst.

In the gallery at Ashorp.

COLONEL JOHN RUSSELL, by DOBSON.—A charming portrait of the gallant Original, as the OPPOSITE ENGRAVING testifies. The sleeves are yellow; the riband, at the top of the shoulder, is crimson; as is also the sash. The bow beneath the cravat is blue. Colonel Russell was BROTHER to the FIRST DUKE OF BEDFORD. He served in the royal cause, and after the Restoration was made colonel of the first regiment of foot guards, and died unmarried.

UNKNOWN PORTRAIT OF A LADY, by HANS HOLBEIN.—This very singular and precious portrait has strong claims upon the attention of the curious. A notion once prevailed that it was intended as a representation of MARY I., daughter of Henry VIII.: but, besides that the costume of the dress, and especially of the head-dress, is different to what has been handed down to us as that of Mary—the inscription, upon a gold medal hanging at her breast, of the words ‘BOTZHEIM,* ÆTATIS XXV.’—clearly proves it to have no connection with our Queen. That the subject is executed by the pencil of HOLBEIN, there can be no doubt: for no contemporaneous artist possessed the same freedom of design and delicacy of touch combined. This picture measures two feet by one foot and seven inches; representing about one-third of the figure, of the size of life. The head-dress is white muslin, embroidered with gold. The same kind of muslin is adopted for the frill and covering of the breast. The body and shoulders are covered with a crimson satin, lined with crimson velvet, finely touched and shaded. The sleeves are white linen. The hands,

* It is possible, and even probable, that the lady in question may be some relation, or wife, to a civilian of Constance, of the same name; for, in the *Progymnasmata Græcæ Litteraturæ* of *Ottomarus Luscinus*, a Strasbourg civilian—published at *Strasbourg*, by *J. Knoblauch*, in 1521, octavo, there is a nuncupatory, or prefatory epistle dedicated to one JOHN BOTZHEIM. “Juricons. & Canonico Constantiensi præceptor et amico suavissimo”—by the author—who thus addresses him: ‘macta Virtute insignique eruditione.’ In this is the following passage—‘Quid quod musarum et gratiarum nostri seculi unicum delitium Erasmus Roterodamus, &c. et C. Pfortzheimius Germaniæ nostræ sempiternum decus, iam olim editis doctissimis libris, et nunc frequentissimo Ingolstadiensi auditorio, penitiores nobiliorum trium linguarum recessus, ut egregie callet, ita summa facilitate studiosis aperit, et citra fastidium publicitus authores insignes profitetur,’ &c.

with the rings and other ornaments (especially the gold medal) are touched in a perfectly artist-like style. The subject is painted upon linen glued on wainscot.

HENRY SYDNEY, EARL OF ROMNEY, by Sir P. LELY.—A whole-length, of the size of life, when the Original was about fourteen. The Earl is preparing for the chase, with a spear in his hand, and two greyhounds by his side. A pleasing, and delicately drawn and executed picture. Henry Sydney was youngest son of Robert Earl of Leicester, and brother to Earl Philip. He was one (says Granger) of the memorable SEVEN who invited William, Prince of Orange, over to England; and was, in the reign of that Prince, created Earl of Romney, and made Lord-Lieutenant of Ireland, Master of the Ordnance, Warden of the Cinque Ports, Colonel of the Royal Regiment of Foot Guards, and one of the Privy Council. He died a bachelor, in 1700.

DOROTHY SYDNEY, FIRST COUNTESS OF SUNDERLAND, by VANDYKE. This is a picture of the master well deserving of a place in that mansion, where the Original once presided with so much grace and éclat. Consult the preceding pages of this work: p. xxviii., &c.

WILLIAM CAVENDISH, DUKE OF NEWCASTLE, by VANDYKE.—A whole-length. The Duke married, 1st, Elizabeth, daughter to Henry Howard, Earl of Suffolk; and 2dly, Margaret, daughter to Thomas Lucas, Esq. He left four sons and four daughters. The attitude and drawing of the whole figure are admirable. The Duke holds his hat in his right hand, which hangs carelessly down: his left is placed on the hilt of his sword. He is dressed in black.

SARAH, DUCHESS OF MARLBOROUGH, by Sir G. KNELLER.—A portrait of her at her toilette; very different from the usually received portraits, such as we shall presently find it. There is a disagreeable pout in her countenance, the eyes are looking down, and the hair, long and dishevelled, is flowing over her left shoulder.

ANN CHURCHILL, FOURTH COUNTESS OF SUNDERLAND, by Sir G. KNELLER.—Head and shoulders, in an oval. A slight, and pleasingly painted picture; and superior, in expression, to the whole-length in the South Corridore above the stair case.

HENRY, FIRST EARL OF SUNDERLAND, by WALKER. — Concerning this incomparable and lamented young nobleman, peruse the preceding pages; beginning at p. xxvi. An engraving of this highly valued portrait will be found facing p. xxviii.

OLIVER CROMWELL, by the Same.—This is one of the many portraits of the same subject, and by the same pencil, which represents a page tying on the sash of Oliver. It has been frequently engraved.

ELIZABETH, COUNTESS OF FALMOUTH, by Sir P. LELY. — A three-quarters portrait; and a rich and warmly coloured picture. The Countess is sitting upon a bank; her left hand is placed at her breast; her right is resting on a cannon ball in her lap; which, together with the deep sorrow expressed in her countenance, proves that the picture is meant to allude to her husband's death, which took place in the sea fight with the Dutch on the 3rd of June, 1665. She wears a richly golden flowered mantle, a favourite piece of drapery with Lely. The Countess of Falmouth was daughter to Henry Bagot, second son to Sir Harvey Bagot. She married, 1st, Charles Berkeley, Earl of Falmouth, and afterwards Charles, first Duke of Dorset.

HENRIETTA, DUCHESS OF ORLEANS. — She was daughter to Charles I., and came over to England (with Mademoiselle Querouaille, afterwards Duchess of Portsmouth, in her train; see p. 248, ante), to persuade her brother, Charles II., to enter into an alliance with Louis XIV.: in other words, to debase his own character, and in such proportion, that of his country. The countenance of Henrietta is fair and cheerful. Her hair is light and profuse; dressed in the style of the ladies of Louis XIV.'s reign.

FRANCES JENNINGS, afterwards DUCHESS OF TYRCONNEL.—She was sister to Sarah Jennings, Duchess of Marlborough; and is celebrated in the *Mémoires de Grammont*, as the rival of Miss Temple; the former being a *fair*,* and the latter a *brown* beauty. Miss Jennings first married George Hamilton, brother of the Count; and afterwards Richard Talbot, who was created by James II. Duke of Tyrconnel. She never lived upon good terms with the family; and died in Ireland in 1730-1, at a very advanced age. There is a good notice relating to her in the English Grammont, vol. ii. p. 324, edit. 1811: and rather a beautiful engraving of her head, opposite p. 126—very unlike what appears in the recent *Mémoires de Grammont*, 1812, at p. 267, and to the picture now under review—which represents her with light hair, dressed in blue, with a crimson cloak trimmed with ermine.

MARY D'ESTE, SECOND WIFE TO JAMES DUKE OF YORK, by Sir P. LELY.—This Lady was daughter of Alphonso III. Duke of Modena, and was born in 1658. She was married by proxy, the Earl of Peterborough being the proxy, who attended her and the Duchess Dowager, her mother, with a grand retinue, into France; and after remaining some time at Paris, they proceeded to Dover, where she was met by the Duke of York, in November 1673. Mary was crowned with King James, attended him in his misfortunes during his exile, and died at St. Germain's, in April 1718.

Sir ANTONIO MORE, painted by HIMSELF.—The OPPOSITE ENGRAVING will give a very good notion of the beauty and expression of this portrait; which is a very fine one, in the best style of the master, and in the highest preservation. The au-

* 'Mademoiselle Jennings, parée des premiers trésors de la jeunesse, étoit de la plus éclatante blancheur qui fut jamais. Ses cheveux étoient d'un blond parfait. Quelque chose de vif et d'animé défendoit son teint du fade qui d'ordinaire se mêle dans une blancheur extrême. Sa bouche n'étoit pas de la plus petite; mais c'étoit la plus belle bouche du monde. La nature l'avoit embellie de ces charmes qu'on ne peut exprimer: les grâces y avoient la dernière main.' *Edit. Renouard*, p. 267, 8.



C Picart, Sculpt.

SARAH

DUCHESS OF MARLBOROUGH.

From an Original Portrait by Sir Godfrey Kneller, in the Gallery at Ashurst

London: Published for the Rev. J. C. Diddin, 1852

thenticity of this portrait is put out of all doubt, by the resemblance it bears to the strong features of that painted by himself, in the Gallery at Florence; as well as by the circumstance of the weighty gold chain round his neck, the anecdote relating to which is recorded in the *Museo Fiorentino*, vol. i. p. 127, as follows: ‘Il premio delle sue opere fu una gran somma di denaro, ed una pesante collana d’oro.’

RACHEL, COUNTESS OF SOUTHAMPTON, by VANDYKE. — The Countess is drawn with a globe, sitting in the clouds; and, according to Granger, ‘is said to have been mad.’ She was of French extraction, having first married Daniel de Masseu, Baron of Ruvigny; and afterwards Thomas Wriothesley, Earl of Southampton, brother to Penelope Lady Spencer, and Lord High Treasurer of England, in the reign of Charles II. She was mother to Rachel, Lady Russell. The enamel from this picture, by Pettitot, in the possession of the Duke of Devonshire — ‘allowed (says Granger) to be the most capital work of its kind in the world’ — throws even the original picture, by Vandyke, into shade.

SARAH, DUCHESS OF MARLBOROUGH, by Sir G. KNELLER. — We have here the haughty Duchess, in the pride of her youth, and in the consciousness of her beauty. This picture is full of expression, and in very fine condition; justifying what a living noble poet has said in commendation of the artist by whom it was executed.

‘Dark was the hour, the age an age of stone,
When Hudson claim’d an empire of his own;
And, from the time, when, darting rival light,
VANDYKE and REUBENS cheer’d our northern night,
Those twin stars set, the Graces all had fled,
Yet paused to hover o’er a LELY’s head;
And sometimes bent, when won with earnest prayer,
To make the gentle KNELLER all their care:’

EARL OF CARLISLE’s *Poems*, attached to the *Father’s Revenge*, p. 150, edit. 1800, 4to.

Of a portrait of such a Character, and probably the most interesting portrait of her extant, it was thought that the ANNEXED ENGRAVING would be an acceptable accompaniment of these pages. It should be noticed, however, that the painting is an oval.

MRS. JENNINGS, MOTHER TO THE DUCHESS OF MARLBOROUGH, by the Same.—This is doubtless an original, and as such, a valuable picture. The head is full of natural expression; but one looks in vain for the traces of that beauty which shone forth so conspicuously in the countenance of the daughter. The nose is wholly dissimilar. The dress is brown; over the head is a black veil.

ANNE HYDE, DUCHESS OF YORK, by Sir P. LELY.—An undoubted original; of a kit-cat size, like most of the celebrated portraits in this Gallery by the same artist. The Duchess is sitting, with her right hand raised, touching her hair, which is long and dishevelled on the right side. The left side of the head represents the hair tied up very gracefully, with a pearl band, and a small lock pendent behind. Pearl necklace and pearl ear-rings. She was the eldest daughter of the famous Chancellor Clarendon, and wife of the Duke of York, afterwards James II. She was a lady of fine understanding, beauty, and accomplishments. But her indiscretions as Miss Hyde, before her marriage, were highly censurable; and Queen Henrietta, mother of the Duke of York, naturally resented this marriage of her son, violently. The anger of her father was likewise vehemently expressed. But such was her prudence and circumspection, after her elevation, that they became reconciled to her; and she lived to deserve, what she obtained, universal esteem. Mr. Lodge, in the *Portraits of Illustrious Characters*, has condensed almost every thing which is interesting relating to this distinguished lady. A portrait of her graces the pages where such an account is to be found.

ELIZABETH WRIOTHESLEY, COUNTESS OF NORTHUMBERLAND, by Sir P. LELY.—This lady was daughter and coheir of Thomas Wriothesley, Earl of Southampton, Lord High Treasurer of



J. Fieker

SIR KENELM DIGBY.

*From an Original Painting by Cornelius Jansen
In the gallery at Althorp.*

England. She was the wife of Jocelyn, eleventh and last Earl of Northumberland, of the direct male line. After the death of the Earl, in 1670, she married Ralph Lord Montague; by whom she had a son, afterwards John, Duke of Montague. By her first husband she had a daughter, Elizabeth Percy, who became one of the greatest heiresses in England. Lady Northumberland was celebrated for her beauty. She was niece to Penelope, Lady Spencer, and sister to Rachel, Lady Russell.

LADY ELIZABETH THIMBLEBY, and CATHERINE COUNTESS RIVERS, by VANDYKE.—Half-length portraits, on the same piece of canvas. Lady Rivers is sitting, receiving a basket of flowers from a winged boy. Her sister-in-law stands by the side of her. Lady Rivers was daughter to Lord Morley and Monteagle, and wife to I. Savage, Earl Rivers. This is in perfect preservation, and is one of the finest pictures by Vandyke in the Gallery.

OTWAY THE POET, by Sir P. LELY.—Head and shoulders.

COWLEY THE POET, by the Same.—The same.

SIR KENELM DIGBY, by CORNELIUS JANSEN. — The OPPOSITE ENGRAVING will give a good notion of the expression and manner of treatment of this valuable portrait, of which I have understood that Sir Joshua Reynolds considered it to be one of the finest, of the master, in the kingdom. It represents the well known Original when a very young man; and the colouring of the countenance, and of the hand, is of the most delicate transparency. The dress is black. The present engraving is the more interesting, since it is the first which has been made of this particular portrait. Another portrait, together with an interesting memoir of him, appears in Mr. Lodge's work, so frequently referred to.

CHARLES I. OF ENGLAND, after VANDYKE.—Head and shoulders, within an oval. It has the date of 1638.

MICHEL DE MONTAIGNE.—A curious old picture. Obtained at the sale of Mr. Quentin Craufurd's collection, at Paris, in 1820.

DAVID GARRICK, by ZOFFANI. — An interesting original picture. Garrick is dressed in white, with a bag wig, and wand in his hand, looking, in profile, at a medal of Shakspeare; being the dress he wore as master of the ceremonies, at the Shakspeare Jubilee, in 1769, celebrated at Stratford-upon-Avon. Of this portait there is, to the best of my recollection, a stippled engraving.

FREDERICK, DUKE OF SCHOMBERG.—In the dress of the time of Louis XIV. He served under William, when Prince of Orange; and his name, as a soldier, was known and respected in France, the Low Countries, Prussia, and Spain. He came with William from Holland into England, and was killed at the battle of the Boyne, after having completely routed the Irish infantry, and exposed his person with all the indifference of a common soldier. He fell, full of honours; and esteemed, in every country where he had served, as a soldier, statesman, and general.

CARDINAL POLE, By PERINO DEL VAGA.—A valuable and original picture. It represents this celebrated character before he had obtained the Cardinal's hat. The fingers of the right hand are charged with rings, most brilliantly touched. The whole is rather a dark picture; in the style of the Roman school.

The preceding magnificent Series of Portraits, which abundantly justifies what has been said of THIS GALLERY by Walpole, covers the eastern side, or the entire wainscot which faces the windows; and affords an inexhaustible subject of reflection, as well as objects of contemplation, for 'the pensive spectator.' The journey round the other divisions, or portions of the Gallery, is comparatively short; and yet the FOLLOWING THREE PORTRAITS—which occupy the extremity, or south end of the Gallery, are perhaps—as objects of ART—superior to all that have preceded them.

GEORGIANA SPENCER, DUCHESS OF DEVONSHIRE, by Sir JOSHUA REYNOLDS.—This is the celebrated whole-length picture,



del.

AN ENGRAVING OF THE

MISS JANE MOUNTAIN

BY MISS MOUNTAIN

LONDON: Printed by J. DODD, in Pall-mall.



from which a large mezzotint was published by Valentine Green, and of which two-thirds, on a smaller scale, and with greater delicacy of execution, are presented to the reader in the OPPOSITE PLATE. The Original is full of all the excellences, with none of the defects, of the great artist by whom it was painted. The composition is full of grace ; while the colours are yet warm and fresh, and the drawing is deficient neither in correctness nor force. Her Grace was sister to the present Earl Spencer, and died in 1806, in the 49th year of her age. The present subject was executed when she was in her 18th year.

GEORGE DIGBY, SECOND EARL OF BRISTOL ; and WILLIAM, EARL, and afterwards FIRST DUKE, OF BEDFORD, by VANDYKE.—A most magnificent performance ; and which may be considered as the SUN of the *Althorp Gallery*. We have here two young noblemen, brothers-in-law, in the full bloom of health and beauty ; exhibited by the pencil of the painter, in dresses, attitudes, and expression, worthy of their distinguished station, and of the artist's high fame. They are whole-lengths. The Duke, habited in red, relieved by silver lace, first bespeaks our attention. His attitude is more commanding, and he occupies a larger portion of the canvas. His right arm, supporting a scarlet cloak, is bent, and rests on his side. He looks to the right, and is stepping forward with admirable spirit. A finer expression of a noble character can hardly be seen. He holds his hat in his left hand, which hangs down. He is booted (in gray leather) with spurs. A coat of armour is placed on the ground before him, and a helmet behind.

The EARL OF BRISTOL, a little behind the Duke, occupies the left part of the picture. He is dressed in black satin, with a broad-laced falling ruff. He leans with his right arm upon the pedestal of a column ; his left is turned up, holding a piece of drapery. These hands are the perfection of drawing and colouring. The Earl's countenance is nearly full ; he being considered, according to Grammont, one of the handsomest men of his time. Had the beauty of his moral character equalled that of his face and form, he had been more respected by posterity than the pages of Clarendon and Lord Orford will allow us to consider him. Even from Grammont, we may infer that he was, latterly, little better

than the pander to the illicit pleasures of Charles II. His daughter Anne, the second Countess of Sunderland (who has occupied so large a portion of these pages), has, in some measure, redeemed the character of her parent. Lord Orford, in his *Anecdotes of Painting*, vol. ii. p. 101, edit. 1765, quarto, has the following remarks upon this picture. Among the works of Vandyke, at Althorp, is ‘a celebrated double whole-length of the first Duke of Bedford, and the famous Lord Digby, afterwards Earl of Bristol. The whole figure of the latter is good, and both the heads fine’—and then he goes on (strange enough) to say, that ‘the body of Bedford is flat, nor is this one of Vandyke’s capital works.’ On the contrary, this picture, as a whole, may be pronounced one of the finest works of Vandyke in the kingdom. There is a copy of it, by Knapton, at Woburn-Abbey. Two-thirds of the upper part of the figure of the Duke of Bedford were copied for the purpose of supplying an engraving of that character, in Mr. Lodge’s *Illustrious Portraits*; and my friend Mr. Utterson has been allowed, by the present noble owner of the picture, to have a copy of the *whole*, in oil, on a small cabinet scale — by Mr. Steevens—as a companion to a similar copy, by the same artist (and in the possession of the same friend), of Vandyke’s celebrated picture of Algernon Earl of Northumberland, with the Countess and their daughter. The *Memoirs of Grammont*, edit. *Miller*, 1811, vol. ii. p. 36, contain an engraving, by Scriven, of the head and shoulders only of the Earl of Bristol.

GEORGE JOHN EARL SPENCER, by Sir J. REYNOLDS.—Vandyke is here supported by two of Sir Joshua’s most splendid performances—that of the Duchess of Devonshire, before mentioned, and this of her brother, the present Earl Spencer, when in his *seventeenth year*; and the OPPOSITE ENGRAVING, which gives us the upper half of the Original, will convey a pretty accurate notion of the beauty and harmony of this picture. The figure is dressed in black. A view in a park affords at once a pleasing and appropriate back-ground. This picture is in a fine state of preservation; and it must be allowed, without flattery, that *both* the artists, who were engaged in a copy of it, have rendered ample justice to the Original.





UNKNOWN PORTRAIT

From an Original Painting by Sir A. More
 in the Gallery at Althorp

WINDOW SIDE OF THE GALLERY.

PORTRAIT OF A BOY, Unknown.—Sir P. LELY.

PORTRAIT OF A MAN, Unknown.

VENETIA LADY DIGBY, after VANDYKE.—She was the wife of the celebrated Sir Kenelm Digby; and as distinguished for her gallantries and indiscretions, as her husband was for his literary and philosophical attainments. Granger mentions this very portrait “done after she was dead, by Vandyck.” The figure appears sleeping, and resting upon the right hand, supported by a pillow. Of this picture, Walpole had a miniature by Peter Oliver. Consult the *Anecdotes of Painting*, vol. ii. p. 102, edit. 1765. Lord Clarendon throws out a strong insinuation against her fame, with an unqualified admission of her beauty. Mr. Lodge mentions the unbridled frailties of the same lady. Sir Kenelm survived her, and erected a superb monument to her memory in Christ Church, Newgate Street, where he was himself interred. It should seem that several portraits and busts of her are extant.

PHILIP EARL OF PEMBROKE AND MONTGOMERY, after VANDYKE.

HUGO GROTIUS.—When a boy. An extremely interesting head; but differing from a similar head of the same character, inserted in the *Satyricon* of *Martianus Capella*, 1599, 8vo. although the period of life, in each, be pretty nearly the same.

BIANCA DI CAPELLO, Artist unknown.—Head and shoulders only; one size smaller than life. A countenance full of fire and intelligence. The Original was daughter to Barto Capello, a Venetian gentleman; and wife, first, to Pietro Buonaventura, a young Florentine; and secondly, to Francis, first Duke of Tuscany. Her elevation to this high rank precipitated her death, which was occasioned, together with that of her husband—at nearly the same moment—by poison: administered by the bribed servants of Ferdinand de Medicis, the brother of the Grand Duke. Her life, so full of singular and splendid events, has afforded ample materials for the leading biographical memoirs of the times.

VERRIO THE PAINTER, by HIMSELF.—A curious and original portrait. He wears spectacles; which rest upon the nose, without any communication with the temples.

ALGERNON, TENTH EARL OF NORTHUMBERLAND.—A copy from Vandyke.

ROBERT SMYTH, ESQ. by Sir P. LELY.—He was second husband to Dorothy, first Countess of Sunderland. Consult page xxix—xxx. ante.

DOROTHY SYDNEY, wife of the preceding. Painter unknown.—She is here advanced in life, with somewhat of an elongated countenance, different from all the preceding pictures of her.

THOMAS, THIRD EARL OF SOUTHAMPTON, after VANDYKE. Husband of Lady Southampton, mentioned at p. 263, ante.

PHILIP, THIRD EARL OF LEICESTER, brother to Dorothy, first Countess of Sunderland, by Sir P. LELY. He married Catherine Cecil, daughter to the second Earl of Salisbury. His surviving children were, Robert, afterwards fourth Earl of Leicester: and Dorothy, married to Thomas Cheek, Esq.

ANNE DIGBY, COUNTESS OF SUNDERLAND, Sir P. LELY.—The original picture from which the engraving appears at page li. ante. Her character has occupied a large portion of the preceding pages.

LADY DOROTHY SYDNEY, after VANDYKE.—This is her portrait before her marriage with the first Earl of Sunderland. It is gay and beautiful. She wears a hat, lined with light blue, which is turned up: and holds a crook in her hand, being attired in the character of a shepherdess. A kit-cat size.

ROBERT, SECOND EARL OF SUNDERLAND, by Sir P. LELY.—A dark, but not unpleasing picture: differing much, in the expression of countenance, from the large whole length picture of the same character, by Carlo Maratti, now placed in the bed-

chamber of King William—as it is called. The right hand rests upon a female bust; the left, which is charmingly painted, but perhaps a little too effeminate, is placed above the hilt of a sword. A fine countenance, and in good preservation. The date of 1660 is upon the canvas. Note; the portrait of this nobleman, in the 3rd volume of Thane's *Autographs*, though said to be engraved from a picture at Althorp, is unlike both the portraits here.

HENRY PERCY, CREATED LORD PERCY OF ALNWICK, after VANDYKE.—He was second son of Henry, the ninth Earl of Northumberland, and a favourite of Queen Henrietta. He died a bachelor, at Paris, in attendance upon her majesty; before the restoration. A finely composed half length picture, with a countenance at once noble and commanding. This is an old copy.

ANTHONY, EARL OF SHAFTESBURY, by Sir P. LELY. — He is clothed in armour, and holds a truncheon in his right hand. The aquiline nose leaves little doubt of its being intended for Shaftesbury. In the IXth. volume of the new edition of *Dryden's Works*, the reader will find many interesting notices of this wonderful man—whose latter days, spent in a foreign land, show the melancholy fruits of unsettled principles in matters of politics and religion. Lord Shaftesbury seems to have died as much out of humour with himself as with mankind. His parts were great and brilliant; but wanting that ballast or equipoise which can only be sought in habits of right thinking and moral action, he became a prey to those conflicting passions which seem to have hurried him to his grave. Dryden has drawn a masterly character of him, in his celebrated *Achitophel*.

HENRY HOWARD, THIRD SON TO THOMAS EARL OF BERKSHIRE, by Sir P. LELY.—This head will be found engraved in Birch's *Illustrious Portraits*.

MARGARET SPENCER, COUNTESS OF SHAFTESBURY, by Sir P. LELY.—She was sixth daughter to William, the second Baron

Spencer. A darkly painted picture; but the composition of the background is in good taste.

LORD CROFTS, Painter unknown.—In a Roman military costume; resting his right hand upon a truncheon. The body dressed in a blue and gold vesture, with a crimson tunic. An apparently original picture.

ANNE COUNTESS OF SUFFOLK, by Sir P. LELY. — She was daughter to the third Earl of Manchester, and wife of James Howard, 3rd Earl of Suffolk. This is a sound, genuine, and beautiful picture. It is of a kit-cat size. The Countess is habited in red velvet, with a white satin petticoat.

ROBERT EARL OF LEICESTER, after VANDYKE.—This picture, which is an old copy, is unluckily a good deal defaced. The Earl was father of the famous Sacharissa, and of the yet more famous Algernon Sidney.

ALGERNON SIDNEY, by Sir P. LELY.—The OPPOSITE ENGRAVING, testifies the present to be one of the most interesting portraits in this extensive collection of the worthies of former times. This picture represents the Original probably from his 22nd to his 25th year. The inscription "*Algernon Sydney, second son to Robert Earl of Leicester,*" is painted in white, in an old form of character, upon the canvas. The expression of the countenance is most intellectual; and the reader is introduced to it, in this engraving, for the first time. The history and fate of the original, are too well known to require any detail in the present place.

THE HON. JOHN SPENCER, AND THE FIRST EARL SPENCER, by Knapton.—We have here a large family picture, by no means of an uninteresting description, as it relates either to the composition, or to the colouring; add to which, the whole length portraits of Knapton are of uncommon occurrence. This picture represents the present Earl Spencer's grandfather and father.



R. W. Baskerville del.

ALEXANDER POPE.

POPE'S ESSAY ON CRITICISM, IN TWO BOOKS.

IN THE ORIGINAL ENGLISH.

LONDON: Printed by A. MILLAR, in Pall-mall, 1719.

Printed by A. MILLAR.

The former is standing with a gun in his hand, about to raise it to his shoulder; as his eyes are indicative of taking aim at some object. He is dressed in the sporting costume of the time. His figure is literally of the most perfect manly form. His son, the first Earl Spencer, is to the left of him, on horseback: turning gently to the right, and looking at his father. A black servant is in the foreground, holding back a dog (apparently a setter).

TWO UNKNOWN PORTRAITS.

IGNATIUS LOYOLA. These are by unknown masters—apparently of the XVIth. century. The portrait of Ignatius Loyola has all the force and severity of the pencil of Spagnoletto.

NORTH END OF THE GALLERY.

Over the door, next the window,

LADY MORTON, by VANDYKE.—This was the famous beauty of whom Waller has recorded the charms. Her portrait is not uncommon.

GEORGE JOHN EARL SPENCER, K. G. by COPLEY.—A whole length; painted in the full robes of the order of the garter, A. D. 1800. From this picture a large mezzotint print was engraved by Dunkarton.

MARGARET LEMON, Mistress of Vandyke, by VANDYKE.

BED ROOMS.

The FIRST APARTMENT, on the left hand, on reaching the top of the Great Stair-case.

Opposite the Bed.

LADY CAROLINE LAMB, by HOPNER.

HEAD OF A MAN, in a large hat, with a sprig of holly in his hand, by FRANCIS HALS.—Probably the portrait of some lively tavern companion; for the painter sorted much with such. Vandyke highly and justly esteemed the talent of Hals. He went to Haerlem expressly to pay him a visit. On his arrival Hals was, as usual, at the tavern. On his answering Vandyke's summons, he was desired by him to draw his likeness, premising, that only two hours would he give him to perform this task. Hals undertook it, and executed it within the specified time. Vandyke expressed his approbation of the result, but coldly added, that drawing was an art which appeared so easy, that he was sure he could do the like himself. Hals with readiness took the seat Vandyke had just quitted, and at the end of the two hours was shown his own portrait, drawn with equal skill and despatch. 'You are either Vandyke or the devil,' cried out Hals.

MRS. GODFREY, by Sir P. LELY.—She was sister to John, Duke of Marlborough; and Mistress to James II., by whom she had a son, afterwards Maréchal de Berwick. Charles II. said, that his brother's confessors chose his mistresses as penances, they were so ugly. This portrait, however, does not justify this opinion.

HEAD of a YOUNG MAN, in a green robe, by REMBRANDT.

On the side opposite the Windows.

Amongst other pictures — a full-length of GEORGIANA, Duchess of DEVONSHIRE, by GAINSBOROUGH; and a portrait of a WOMAN, by TINTORETTO.

DRESSING ROOM to the Apartment.

FIVE HEADS OF APOSTLES, by VANDYKE.—Admirable sketches for tapestry. They are engraved.

A good portrait of a WOMAN, by SPAGNOLETTA.

A spirited sketch of an OLD MAN'S HEAD, by REMBRANDT.

Over the Bed room Door.

A MOUNTEBANK and PEASANTS, by LUCAS VAN LEYDEN.—A curious specimen of the early state of oil-painting. His style is more dry, and less graceful than that of Albert Durer, his friend and contemporary; but his compositions are generally considered as superior in merit. This patriarch of the Dutch school was born in 1494, and died in 1533.

Two oblong pictures, representing TAYLORS AT WORK, by QUINTIN MATSYS, commonly known as the Antwerp blacksmith.

A pretty oval LANDSCAPE, by SALVATOR ROSA.

ARCHITECTURE and FIGURES, by VIVIANI.—A good picture.

FIFTH APARTMENT, on left hand side of the Great Stair-case.

Portrait of CHARLES V., Emperor, and King of Spain.—School of Reubens.

WITCHES AT THEIR INCANTATIONS, by SALVATOR ROSA. — A disagreeable composition.

JOB, and his WIFE aggravating his misery by her ill-timed arguments, by SPAGNOLETTA.

SIXTH, or following APARTMENT.

Among many others, the following pictures may be noticed.

An old and highly interesting picture, a copy, by MICHELE VENUSTI, of Michel Angelo's famous 'LAST DAY,' in the Sixtine Chapel at Rome.

HAGAR AND THE ANGEL, by DOMENICO FETTI.—A good and rare painter, for he died young, and few of his pictures are seen out of Italy.

AN ASSUMPTION OF THE VIRGIN, by ROTHENHAMER.

BED ROOM, called KING WILLIAM'S ROOM, on account of that Monarch's having occupied it for a week in the time of Robert, Lord Sunderland.

A large picture, by GUERCINO, of ST. LUKE PAINTING, and Angels assisting him.

In the centre of the side, opposite the Bed, is

An Allegorical picture, by BRONZINO, or ALLORI. — He was contemporary of Michel Angelo, and a Florentine. This picture, a very fine one of the master, was painted for Francis I. King of France.

LORD ROSCOMMON on the left hand, and on the right hand, Robert, EARL OF SUNDERLAND; both by CARLO MARRATTO.

BED ROOM next to the NORTH END of GALLERY.

Among various pictures, may be noticed the following.

Over the Chimney.

A portrait of JULIE D'ARGENNES, DUCHESSE DE MONTAUSIER, by MIGNARD.—A very beautiful and interesting countenance,

and an admirably executed picture. Of this picture (mentioned in the *Tour*, vol. ii. p. 473), an Engraving is now in the course of execution, by Mr. Wright. It may be added, that the picture was purchased at the sale of Mr. Craufurd's collection.

A portrait of MADAME DE MONTESPAN, the beautiful, witty, and capricious mistress of Louis XIV., by MIGNARD. Purchased from the same collection.

Over the Door into Gallery.

ARTEMISIA GENTILESCHI, by HERSELF.

SOUTH EAST ANGLE BED ROOM.

ANNUNCIATION, by PARMIGIANO. — A very good specimen of the master. His merits, and above all his defects, are glaringly exhibited in this composition.

A WOMAN'S HEAD, by REMBRANDT. — She is fantastically dressed. A very beautiful picture.

A spirited Portrait of a WOLF DOG, by STUBBS.

DRESSING ROOM TO SOUTH APARTMENT.

Among a number of Cabinet Pictures may be selected, as worthy of notice, the following.

THE MIRACLE OF BOLSENA, by NICOLÒ POUSSIN. — This is a copy of part of the Original, painted by Raphael, in the Vatican.

LANDSCAPE AND FIGURES, representing the Flight into Egypt, by MOLA. — A very pretty picture.

A SUBJECT FROM SCRIPTURE, but not clearly specified, by ANDREA SACCHI. — Our Saviour is conversing with his Followers; but the exact moment of the conversation, or its subject, is not decided.

A SCHOOL-MISTRESS AND HER SCHOLARS, by LUDOVICO CARRACCI.—A good picture of the master.

SOUTH BED ROOM.

Nine Three-quarter Portraits, by Sir P. LELY, and by Sir GODFREY KNELLER.

SARAH, DUCHESS OF MARLBOROUGH, by KNELLER.

Two of her Daughters, HENRIETTA and ANNE CHURCHILL, by the Same.

QUEEN MARY, by the Same.

LADY UNKNOWN, by Sir P. LELY.—An excellent picture.

MRS. MIDDLETON.

QUEEN ANNE, by KNELLER.

NELL GWYNN, Copy from Sir P. LELY.

LADY MIDDLETON, by KNELLER.—A very pretty portrait.

ANNE HYDE, DUCHESS OF YORK, by Sir P. LELY.

A NATIVITY, by SASSO FERRATO. — A beautiful specimen of the master.

SOUTH WEST ANGLE APARTMENT.

There are several family portraits in these Apartments — mostly of the Poyntz family. One of WILLIAM POYNTZ, Esq., the uncle of the present Earl Spencer, is worthy of being regarded as one of the best portraits produced by the pencil of Gainsborough. He is in a shooting costume of that day, and is pursuing his amusement by the side of a brook, amongst willows and aquatic trees, beautifully painted. His dog, a water spaniel, is resting by his side, watching his master, and is admirably painted.

A NUN AND SLEEPING CUPID, by SIMONE DA PEZARO.

A BOY'S HEAD, by ANNIBALE CARRACCI.

CHRIST PRESENTED AT THE TEMPLE, by LUCA GIORDANO.

THE CIRCUMCISION, by REMBRANDT.

THE NATIVITY, by SEBASTIAN RICCI.

A FROST SCENE AND SKAITERS, by BRUGHEL.

THE END.

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